

Floating Bridges

Introversion and Extroversion Of The Archive Labyrinth of Art Information Infra-Architectonics

Edwin VanGorder



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Skrr 32

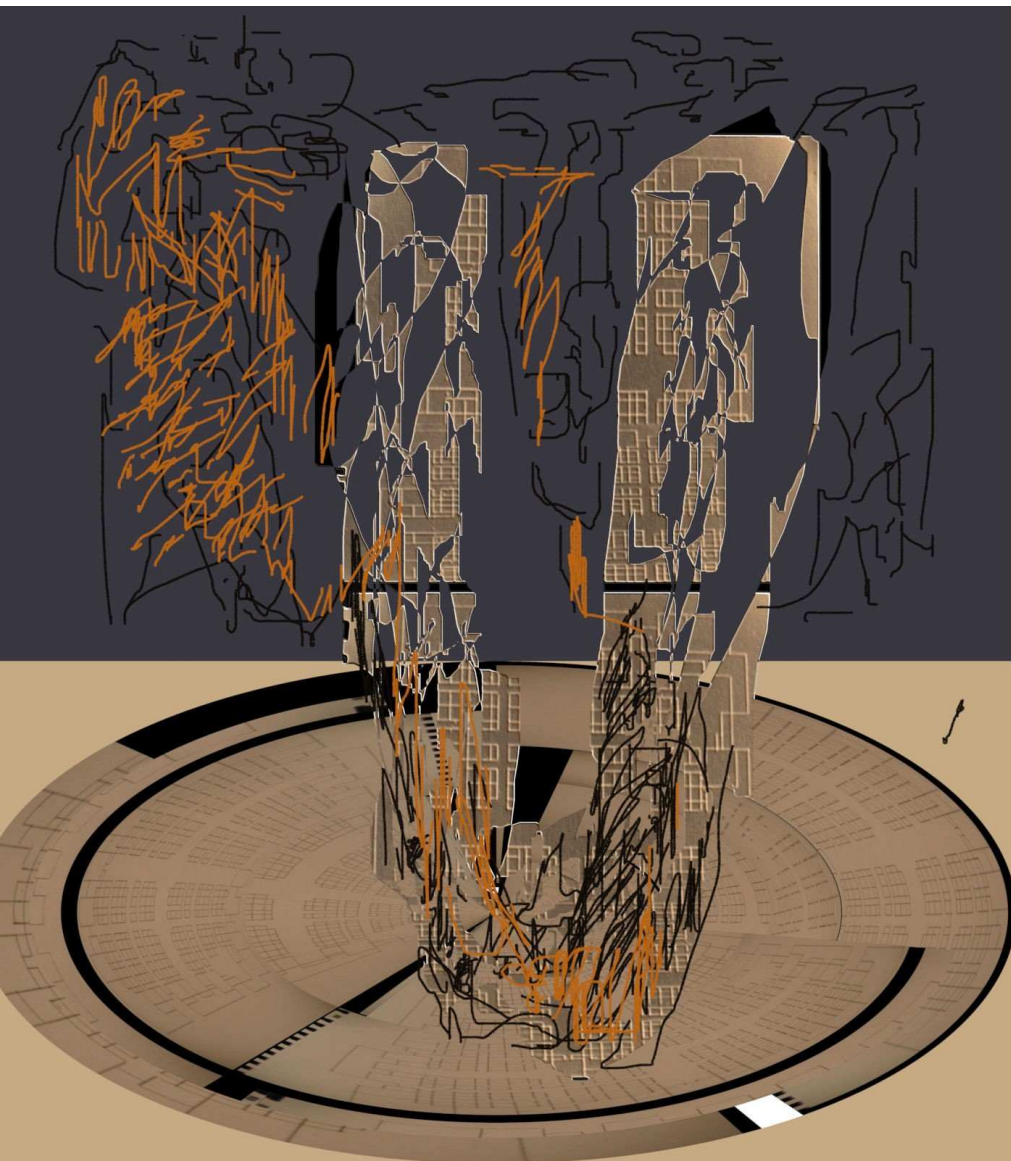
The Art Neologism Strange Loop here is that of “Chiaroscuro” interpreted to carry the information of the sound morpheme “skrr” towards the topologies from scratch to sculpture and of XHX or the origin of “H” morphogenic to “hue” : in Greek; origins of both morphemes are adaption's into alphabet from Persian-Assyrian sources the latter osmotic to “Aurora, -dawn, or roar of the crowd that is the topologies of the bow and the lyre in which sight and sound are stain and echo of the semiotic reading carrying across associations, tropes, with trope itself the human quotient or pathos shaping “Andros” to Anthropos as the original Oedipus riddle... the cross disciplinary tropes, connections, of the meaning matrix are the structure of art , osmotic, ehoey , obscure, or graphic formed and material as the self constitution of “an attunement that turns back on itself like that of the bow and the lyre.”-Heraclitus...

In contemporary cyber virtuality and the usage in my art of motion sensor drawing as the art of archive looks into the adaptive sourcing of Aestheticsim as it stands in the Hegelian and Kantian orders of Drive and Conditionality respectively towards taking a “subjective” view of the audience, that is DE territorializing the concept of the audience as a monument emerging from language, and also standing aside from the tonic or specialized niche point of view, rather, the original impulse of the Art&Language movement towards recognizing a structural matrix is an implicate order remaining to be brought to view in the new forms by which mediation and osmotic conflux are a formative agency by which selection is not the overview but its motion towards again selecting itself and deteritorializing aperception from mere agency.

Space as object driven, dialectic and recoiling to a lacunae, time as heuristic, labyrinthine, and monumental arrive in their conflux at a pre and post determination of the viewer or user of the art-architectural information strange loopage.

Within this summary the proposition seems an open door in which the monumentality ascribed to the viewer on the one hand, and likewise the special interest niches of the tonic are not really altogether with the program so to speak, false conception really based on assumptions that mediation meets the stain of osmotic realization in mapping emergent interests.

In fact there is no need for these conclusions, the creative ductility which is the throwness of the experience is best archived towards future, rather than present interests, in which then the diagnostic presence evaporates from the intent to force the audience to become a kind of sculptural mass, and instead retire to art as its own theory of productivity out of which the moment arises.



Floating Bridges

: Introversion and Extroversion
of the Archive Labyrinth of Art
Information Infra - Architectonics

Skrr 30

Geo Mapping Rubens and Floating Bridges of Virtuality

For Smithson organic form was a " dialectic": crystalline form on the other hand the tonic of openness of the organic closed system..video art for example discovers towards this openness and closure a kind of no space cutting of the cinematic loop which harkens back towards " floating islands " or Herschman /Schanks hotel room...

A crystal as opposed to an antigen shows this formal opposition inviting intersection and union through the considerations of virtual meta levels .

The floating island or hotel room or cyber site trope to the topologies and neologism of "topological gardens "in which the somatic psychology of semiotics to the phenomenal may relate between a fluxus eventuality as beyond that which maybe said about it, and the dialectical rhetorical struggling discourse and "deterritorialization-dedifferentiation and the philosophic brackets hazarding autonomy.

The sitings-of language as art- Aestheticsim creates towards the types a binding or bonding motion to meanings while loosening context towards a topological thinking conditioned by the morphogenic character of the experience as building experience out of itself within the being of being as being thus the floating island of Smithson met a denomination between thisness and thereness, (deterritorialization) in the topological gardens monograph edited by Basualdo Venice as displaying Nauman (trope gnomon) in that the island must respond to usage- implicate of the audience as the other : author and other are linked terms implying witness, and of this implicate order or the sublation towards drive in which ego as born of throw ness or the Ject of subject and object interjects

The libido or motion towards and away an object creating subject: Smithson took the conditions of experience S simultaneously sly the conditions of the objects of experience to the monumental sense of time emerging through the heuristic and and labyrinthine orders taken similarly to reorder the rhetoric of simultaneous and so he proposes entropy as the. Interjection through trope as a diazhome to coin a phrase, the Herschman Schanks project open hotel room(or think of abandoned web sites) open to public to spontaneous habituation and in turn is the sequence and osmotic registry by which the philosophic bracket or strange loop of self reference binds the semiotic niche or evolutionary cross evolution which implicates language towards gauging its creative time and space within interdisciplinary magic and philosophy.

Therefore it is the relation between software argument and the philosophic niche or bracket which may occur to an Aestheticsim of topology trope and torus somatic and semiotic to these structures of event, time, circumstance and creative capital up along the cordage of virtuality .

Ethos pathos dialectic/: discourse deterritorialization and dedifferentiation

Software argument and philosophic bracket

Semiotic niche or blending of neurological model

Trace and rhizome

Diazone and neutral epiphenomenology

Issues of identity usage and being -interactive,generative ,immersive,

Recombinant aesthetics

Aestheticsim

Eventua

Gnome map and evolution magic to philosophy

Interpellation, interpolation

Skrr. Scratch to sculpture topology

Orphism- topologies of the bow and the lyre(time and space/dasein and diexis...).

Andros to anthropos trope

Xhx hu osmotic roar of crowd and dawn = ven, ven diagram-event,even,vent, event,(overlay)- stain or dye per Orphis,

: sonorous prognosis

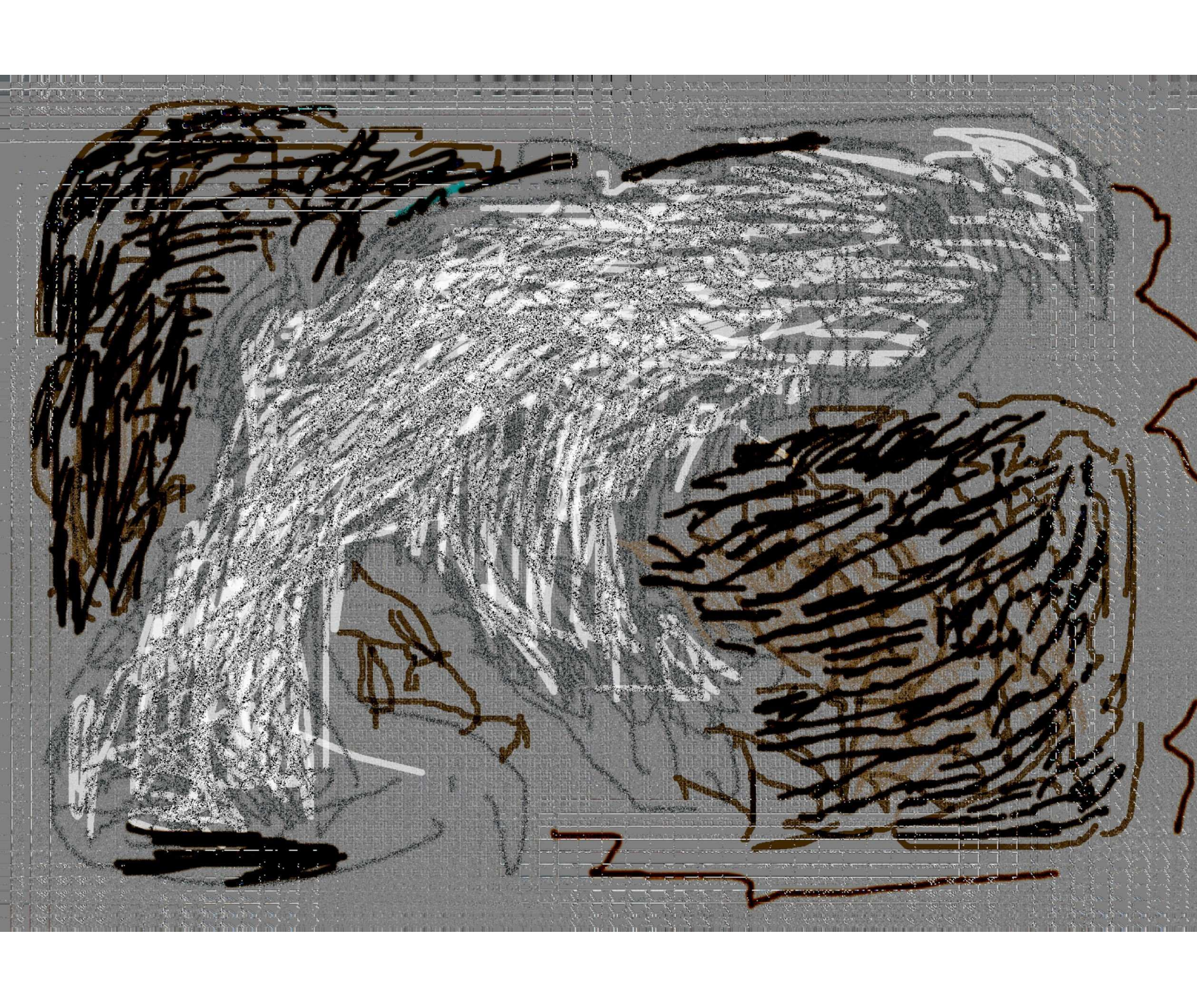
... are all relevant philosophical brackets within these considerations...

These drawings are starting to relate to my interest in monographs which take a particular exhibition to the book's own continuance. For example "Topological Gardens" on Nauman as exhibited over Venetian sites simultaneously takes an artist who avoids words and places it within the book's succession of critical view as they show the works and develop the them in their own canon. To begin with topological gardens is a term which takes the idea of a rhizome as morphogenic and turns it on its head by displacing it towards contextualization, specifically the relation between "author" and "other" As the concept of audience participation in the work's own immersion is more and more exploded the return belongs perhaps to such as this, one may like an art work and artist while actually disagreeing with them, for example I regard Nauman as the exact opposite of my interests: he is indexical rather than morphogenic – his mode is to realize towards selection within his own habitation (studio) in the terms of selecting the selecting process as a pun on how is selection natural? Thus physicality becomes Alumna's question mark- he gives over his own connection to his body as raising an interruption to a point of view such as mine, in which experience is considered semiotic to a body it only imagines. For all I know Nauman may agree with that, but the general feeling is to play with the paradox of the body as being that which is "out there" To cope with that incredibly complex idea he copes with a kind of indices, and out of that process makes interesting work- I like the work but find the process unnecessary, the same results could arrive with a different philosophy. The idea of the exhibition which sites Venice intrigues me and have begun referencing Canaletto etching as though mapping Venice on to my own work rather than my work onto Venice. My Van Ven Diagrams. What does ven mean anyway-time out: ok- outward, seek, desire, love advent- adventure, ventral,intervention,okok.

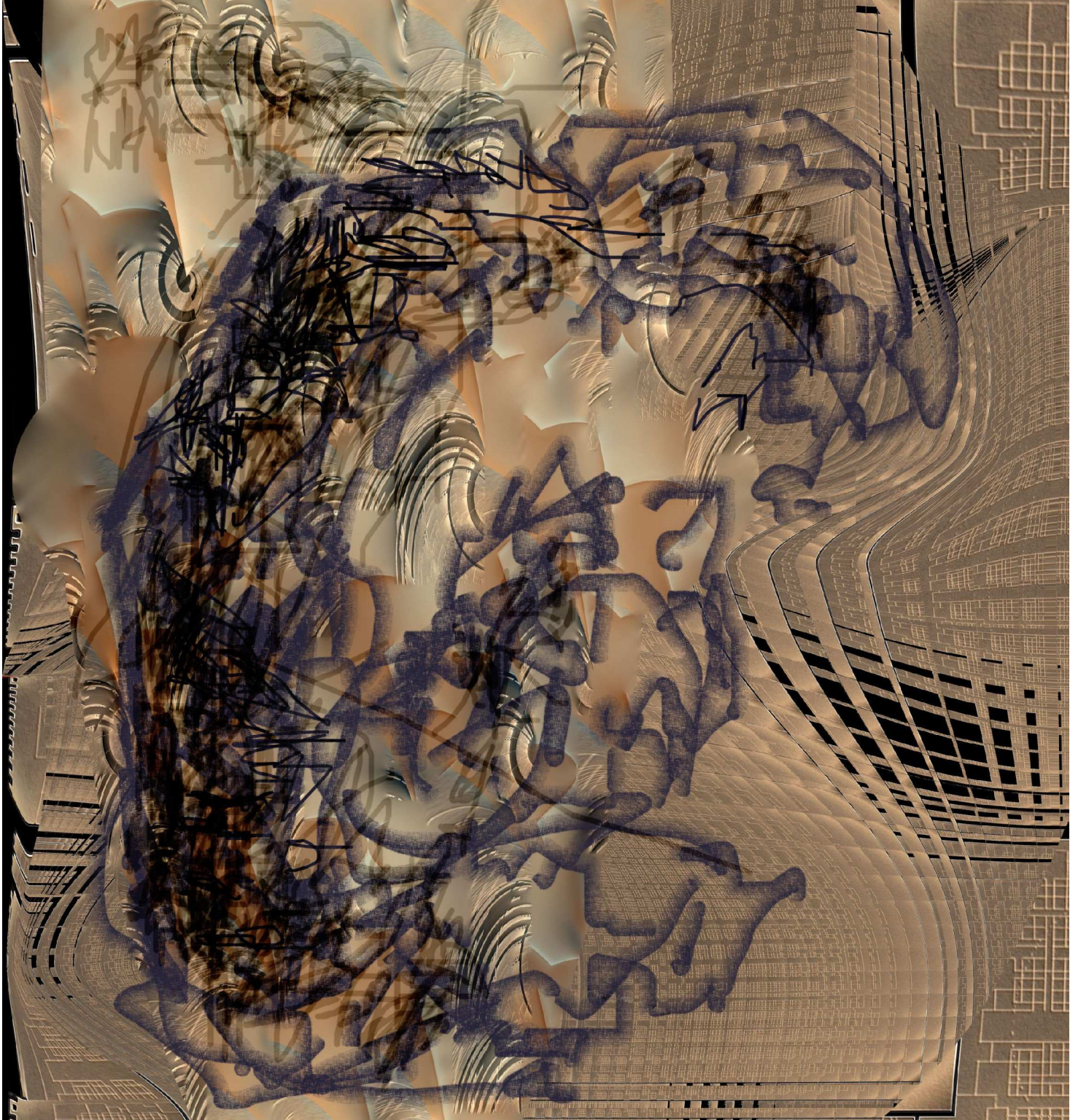
The time constructs recognized toward virtuality and the psychologisation of philosophical brackets as information theory in Bali's Quoting Caravaggio are revised in my own neologistic loop to floating island become floating bridge in which a demonumentalization of the audience as a tonic to monumental pictorialism becomes the entry of Aestheticsim and art for art's sake to my interests.

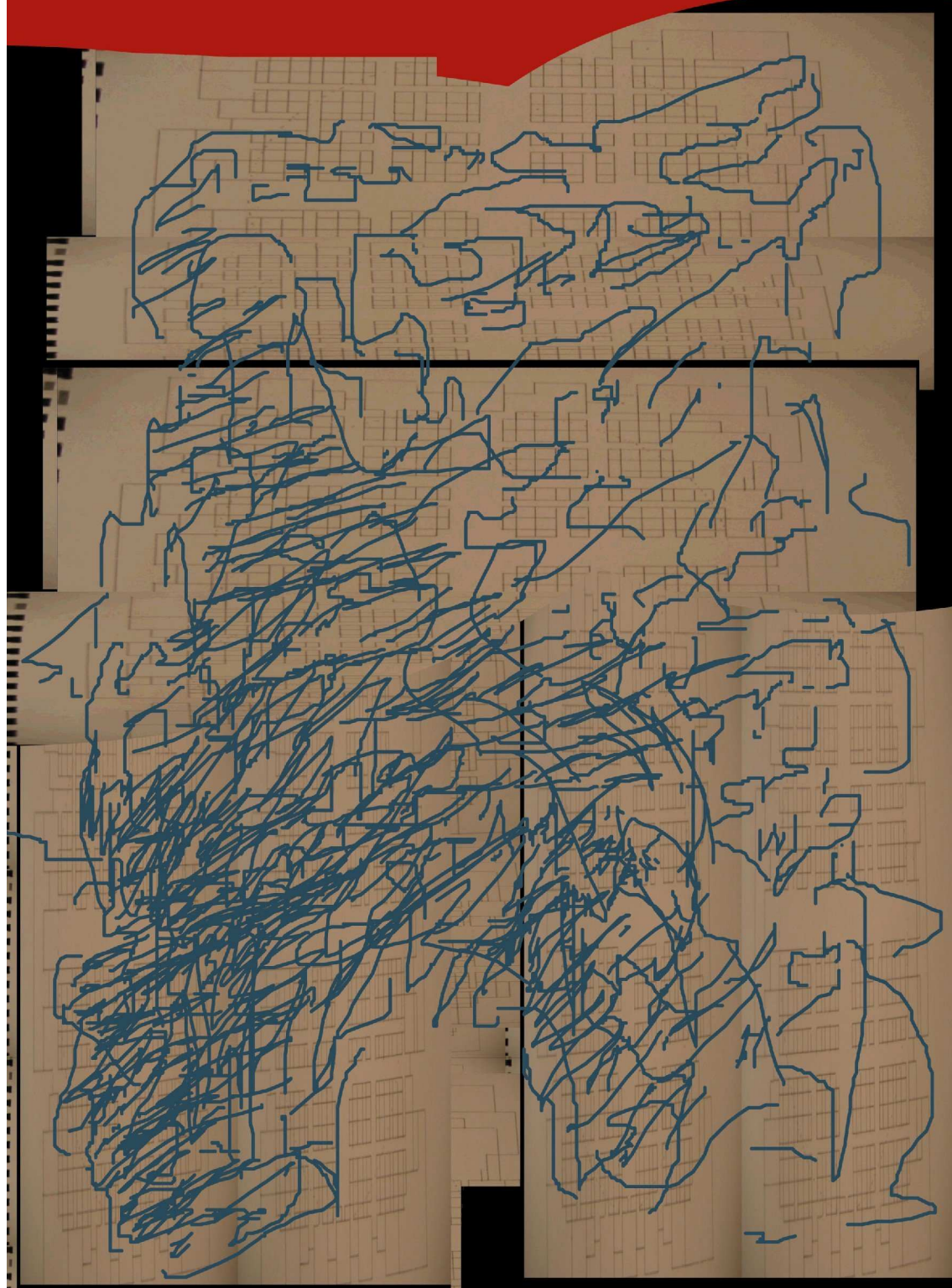
The interdisciplinary spirit and evolution from magic to philosophy and the psychologisation of philosophy to information architecture moods and modes between software argument and philosophical bracket are approached in this project "Geo Mapping Rubens and Floating Bridges"

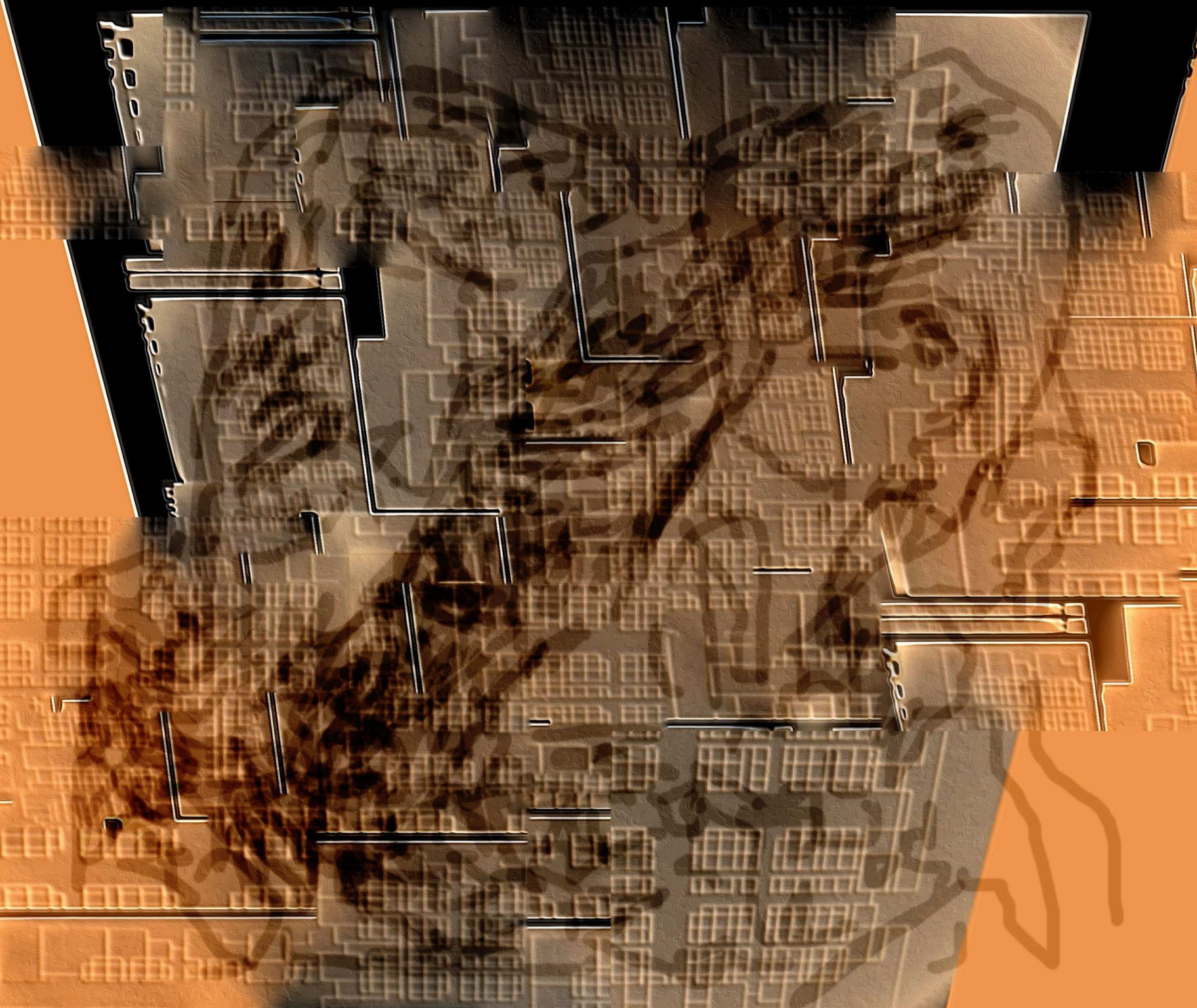
If the choleidal status of space is parsed to fluidity, material morphogenesis, ethereal relays of vapors as well as fluid, and time to zones, identity usage and being, if time is diegetic to diexis and space to the thisness and thereness throwness (ject) –subject-object of dasein, the patterns of Aestheticsim which group thereby from Kant of "the conditions of experience simultaneously those of the condition of the objects of experiences and of Hegel sublation or the energia-emergent structuring the drive to perception built around motion towards and away the ego object become the libidinal subject are all groupings or floating bridges of strings of virtuality become information architecture in the context of the semiotic dimension somatic to phenomenology or more appropriately neutral epiphenomenology or philosophic brackets built on contingency towards a Not-Dialectic (in the sense of avoiding coopting paradigm)but state of interpose.

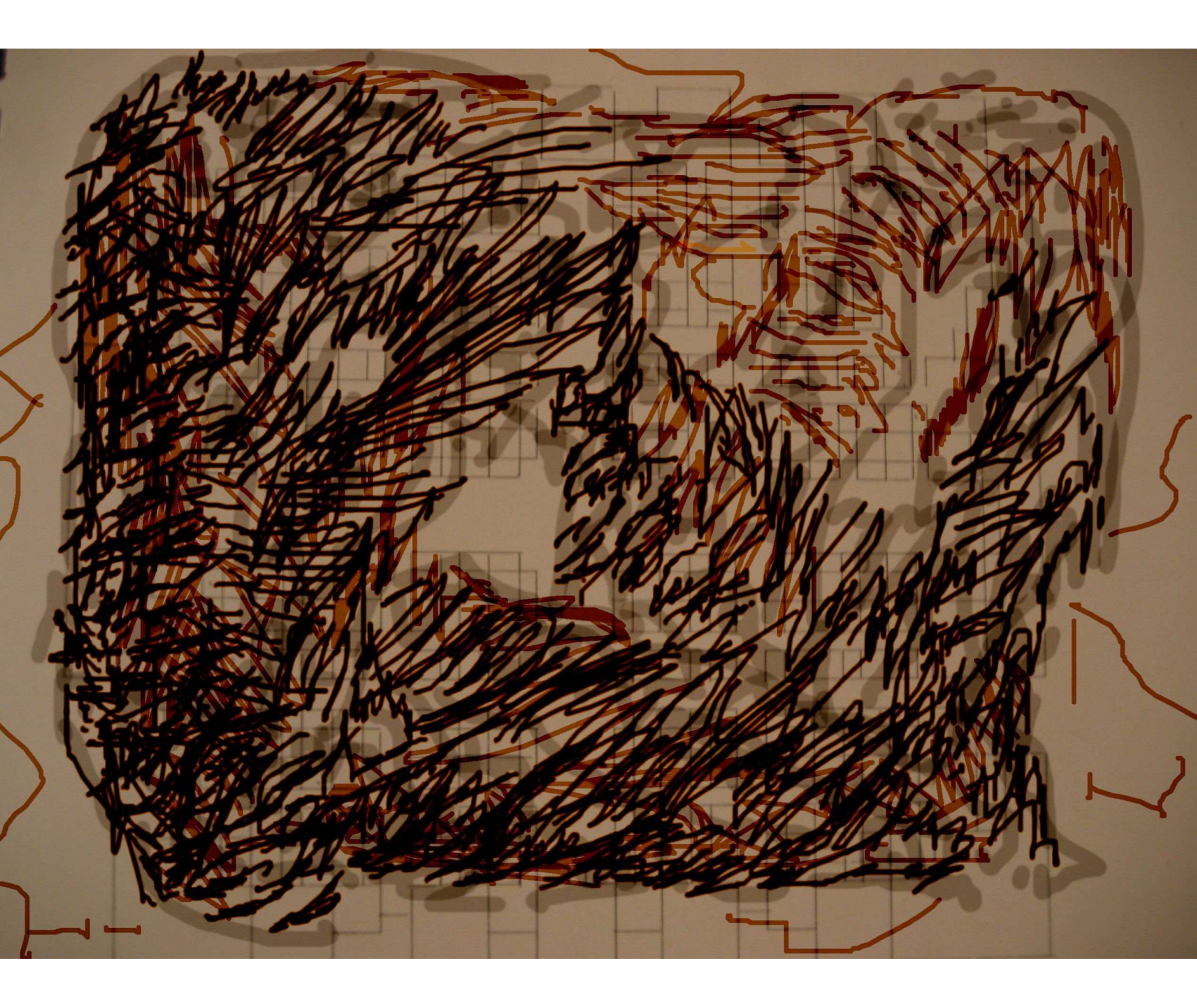


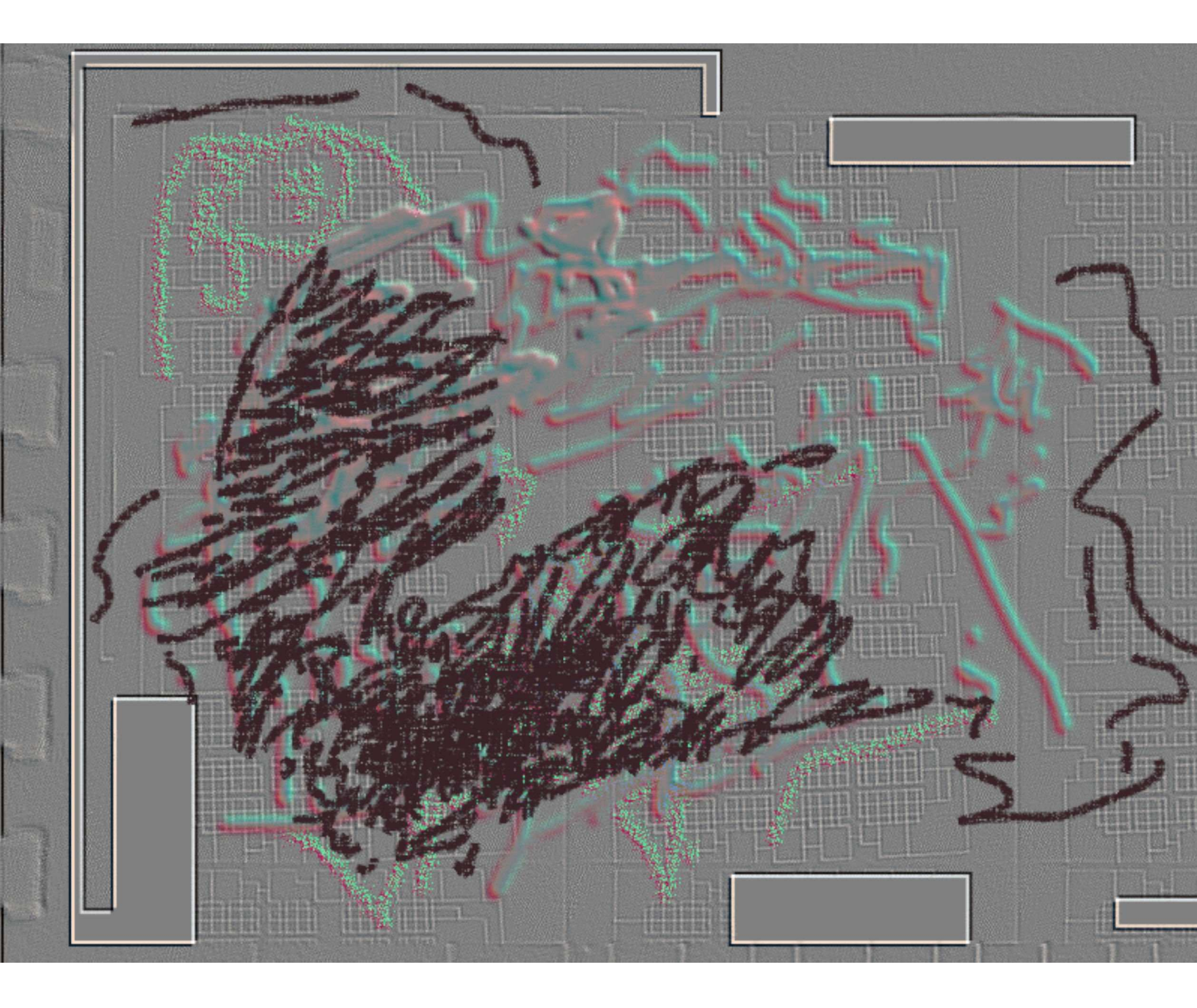


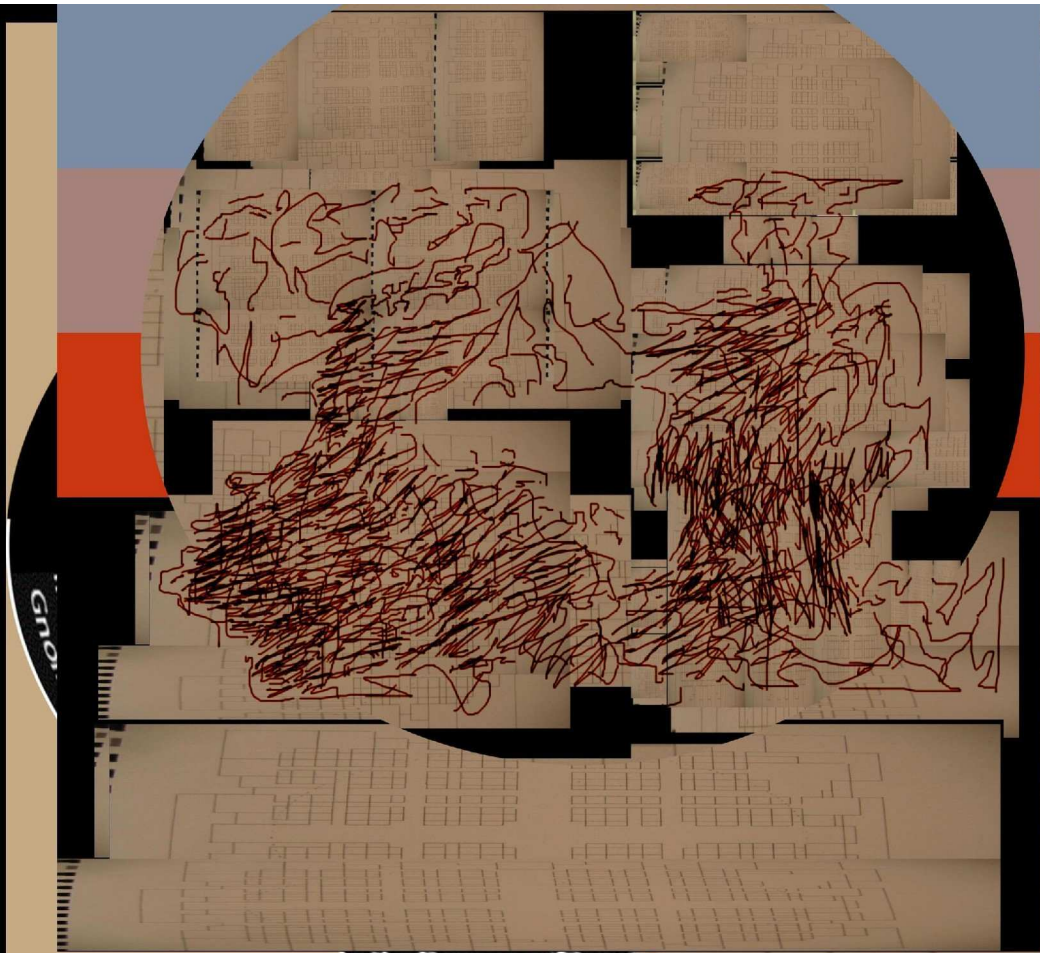


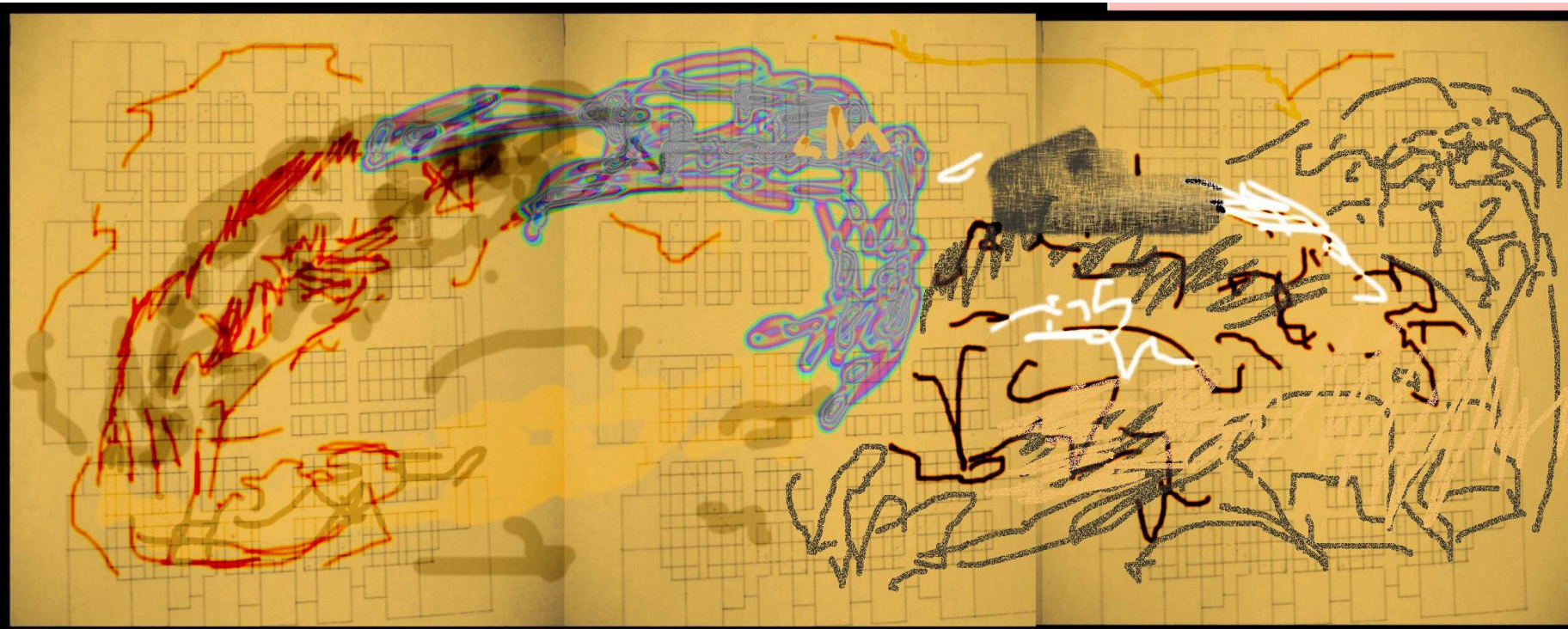






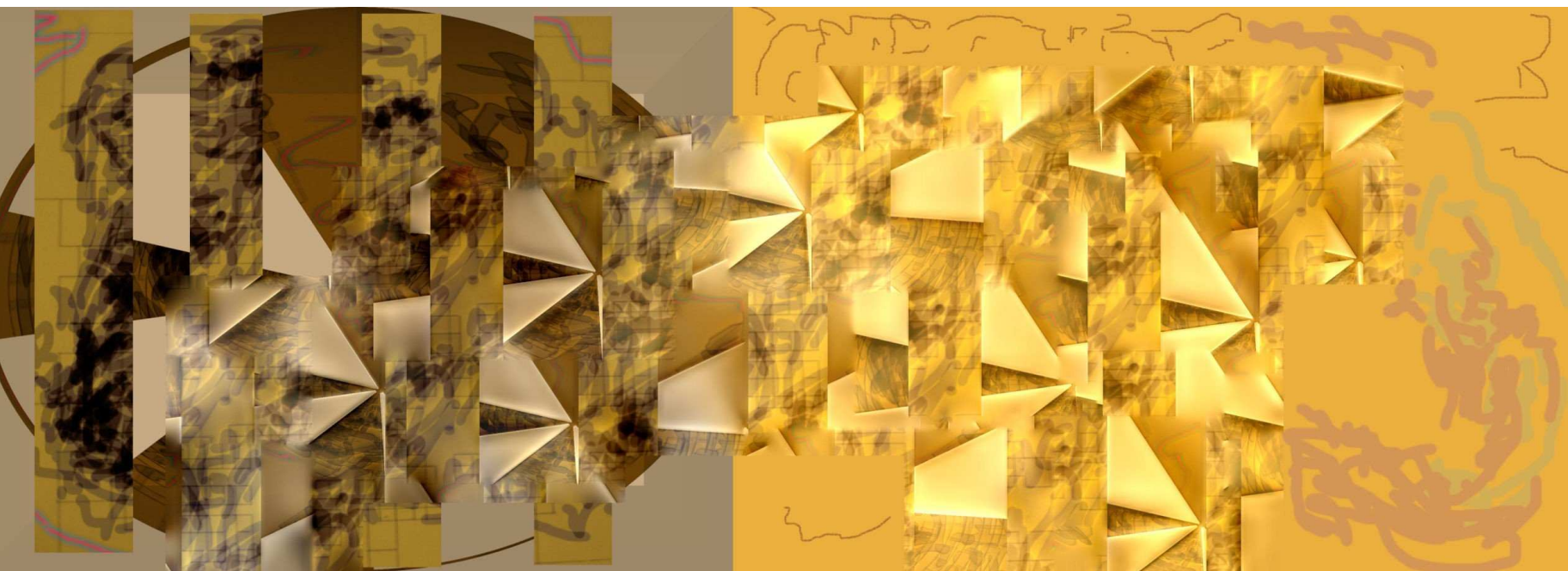


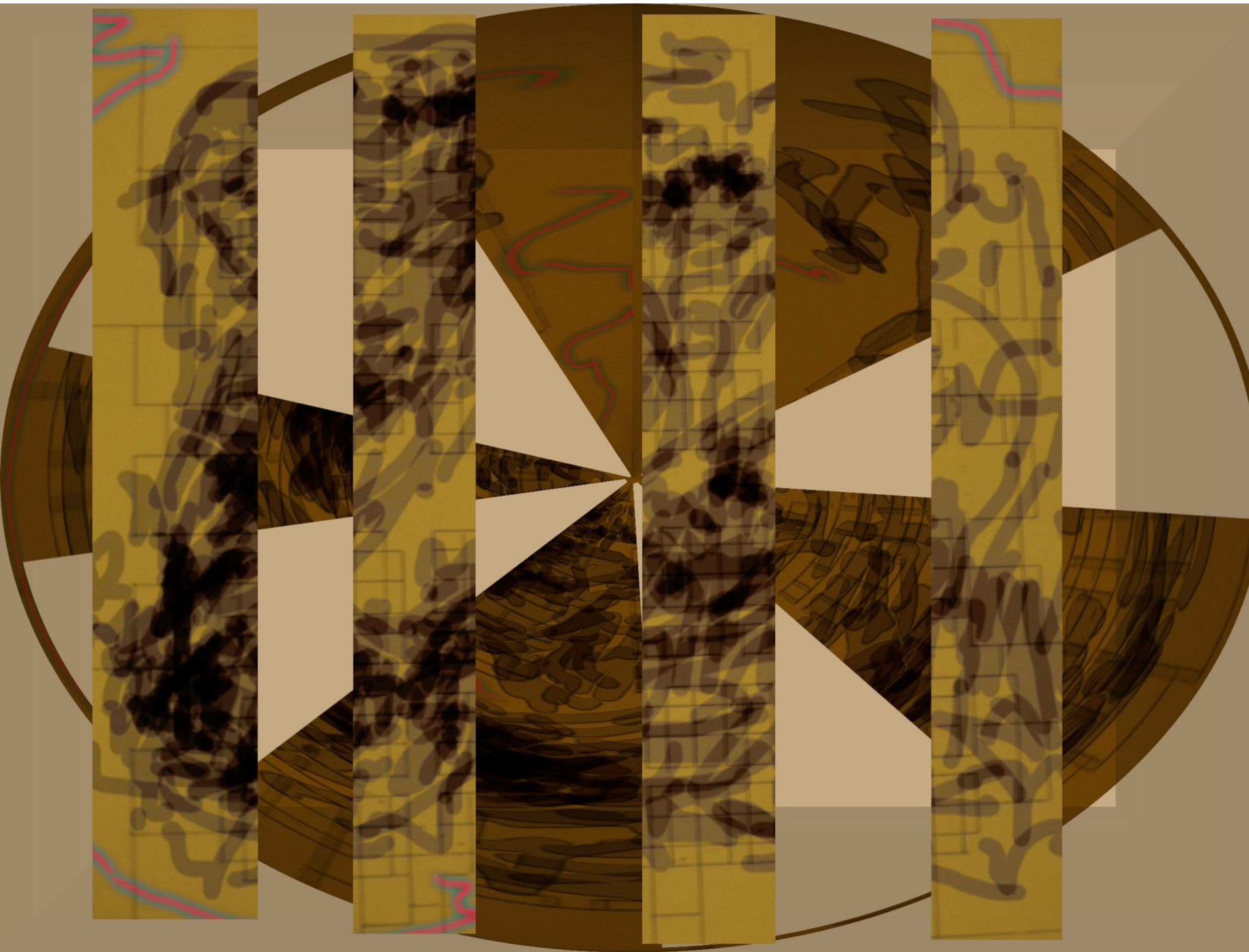


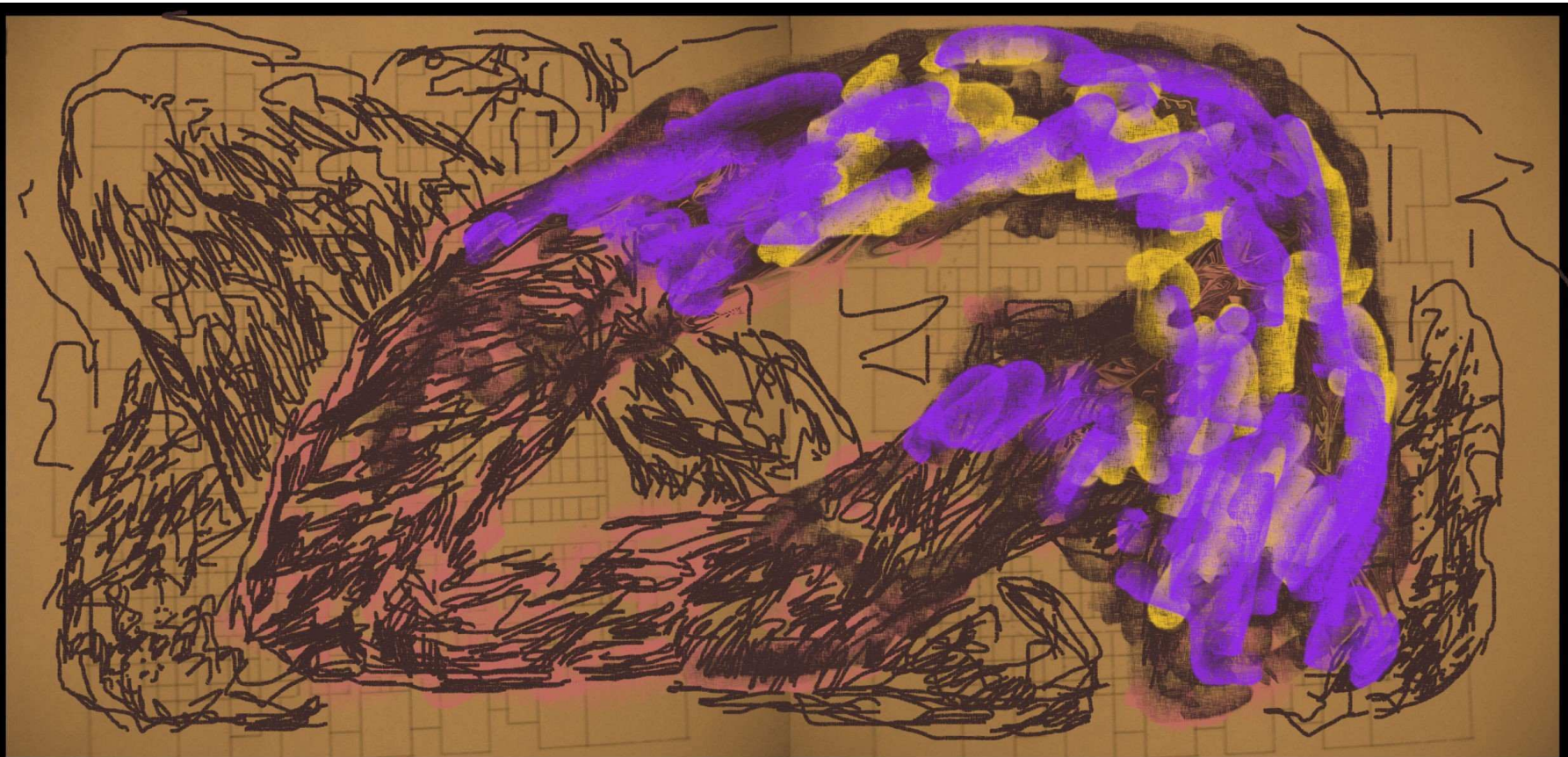


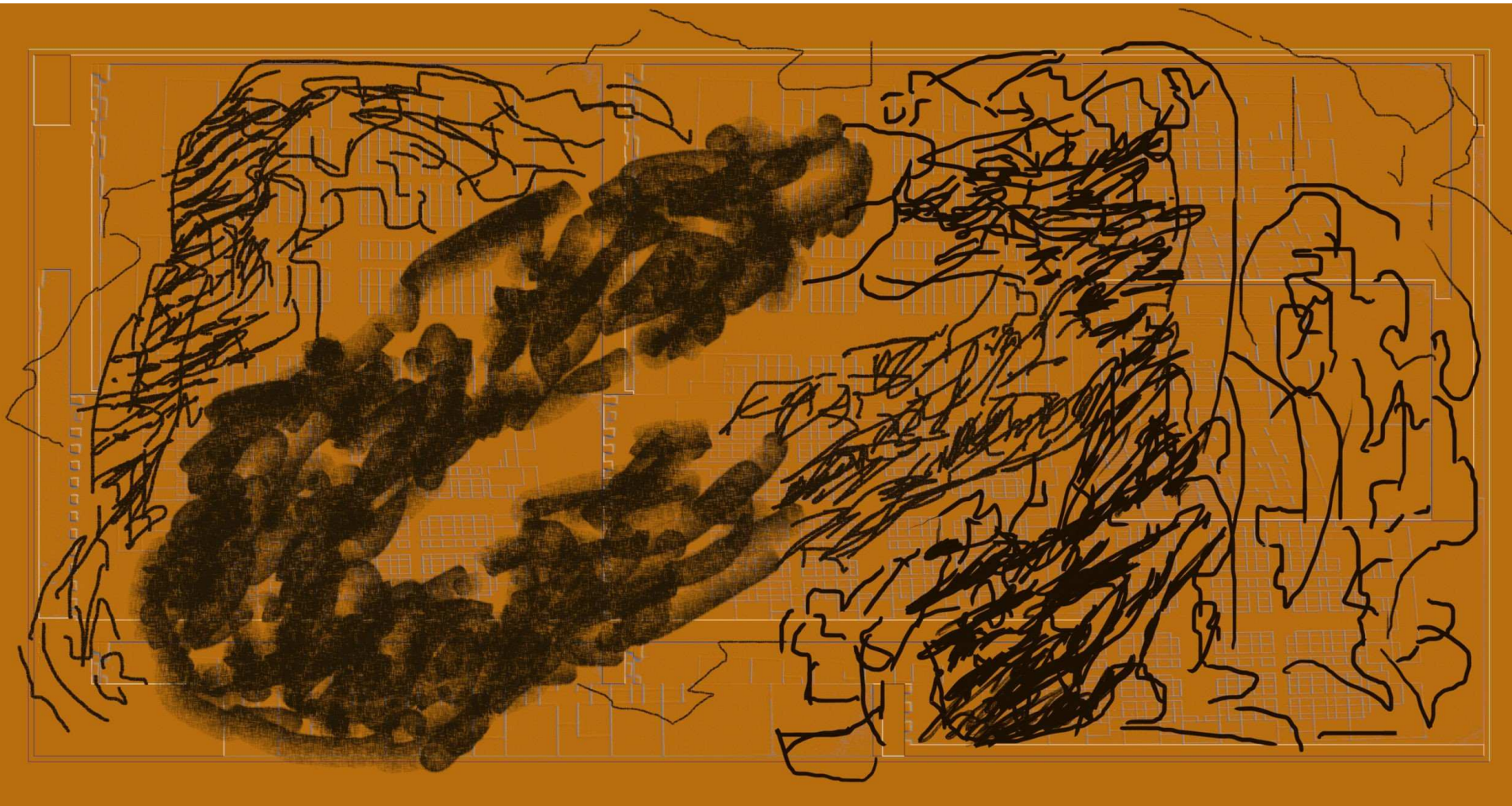


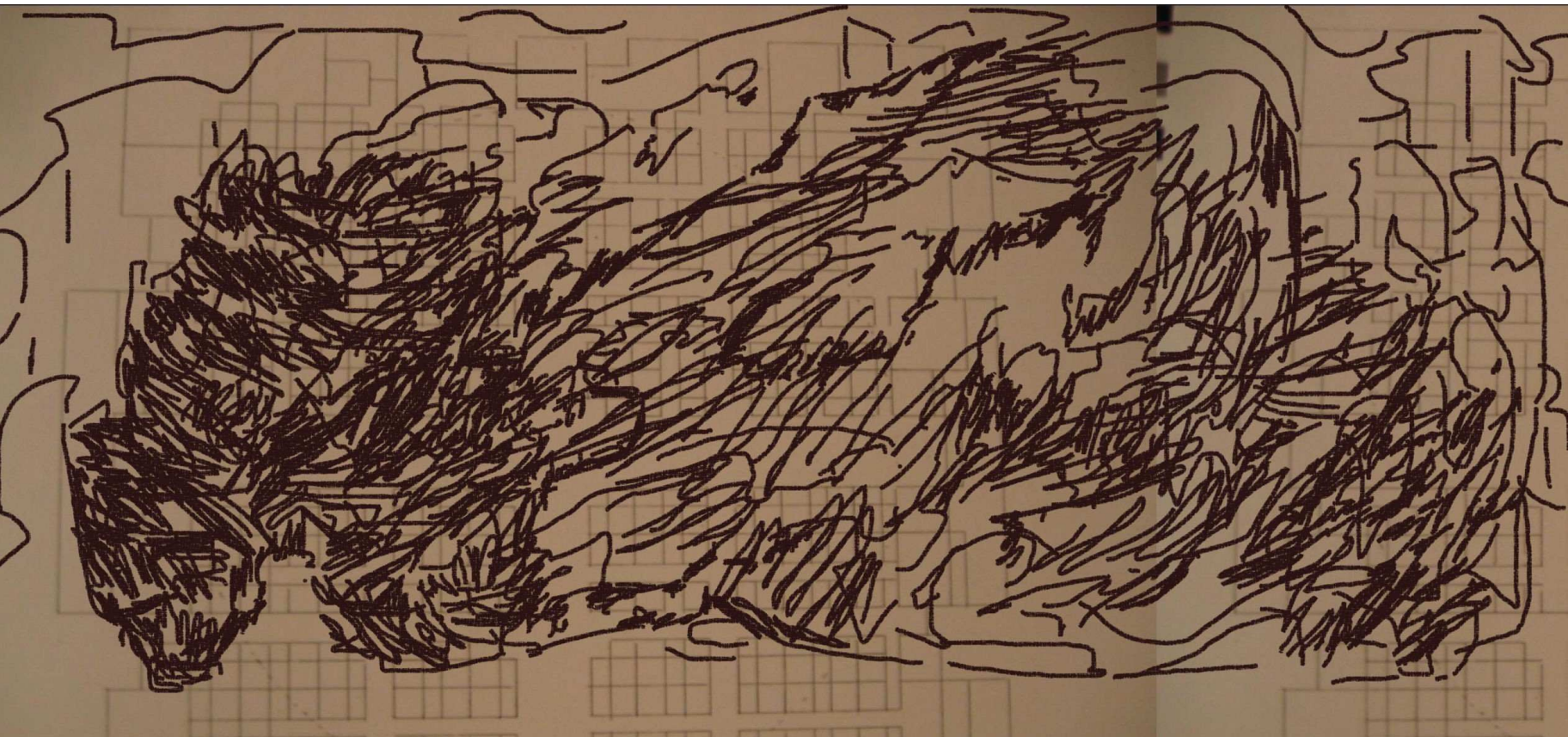






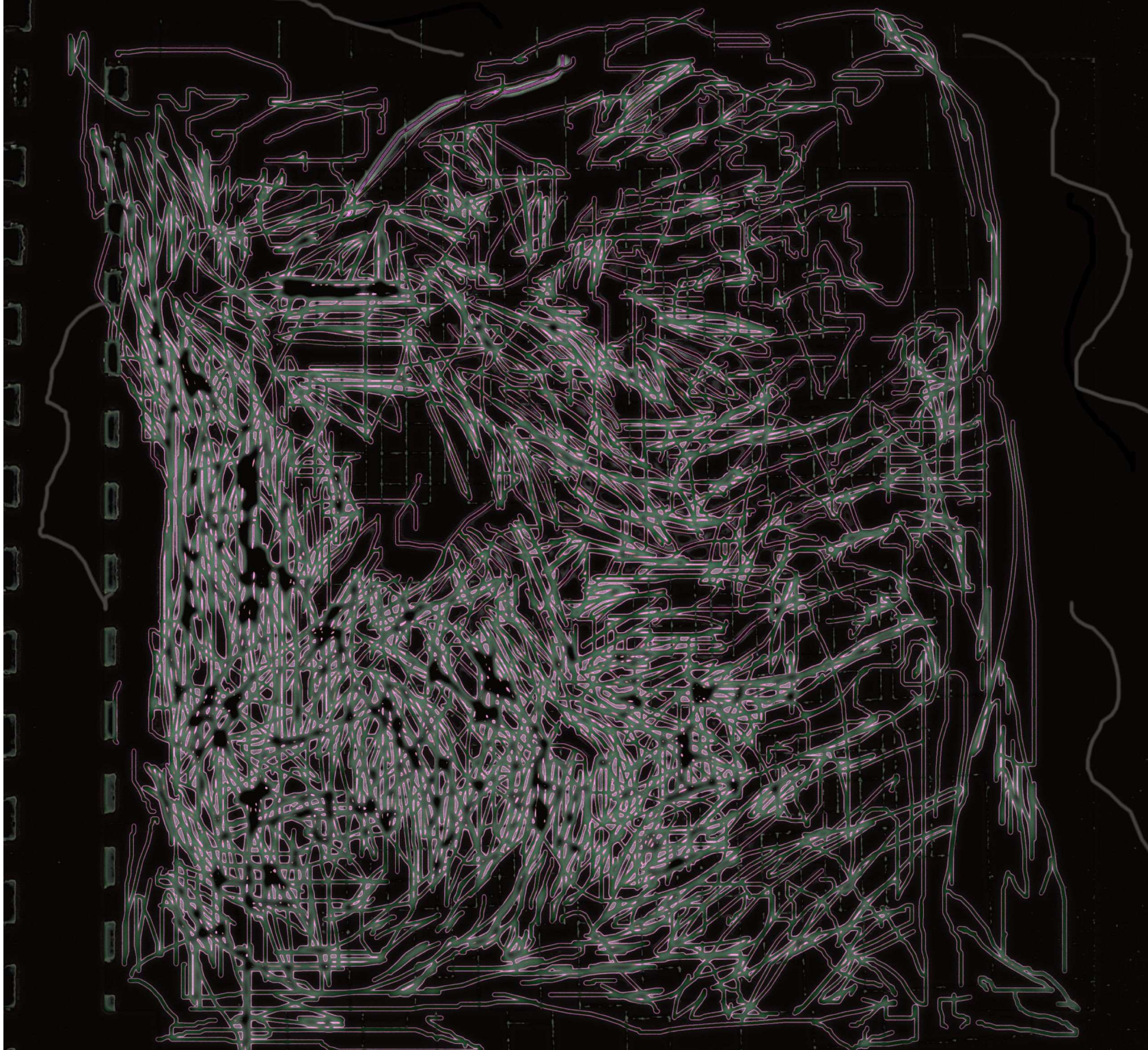




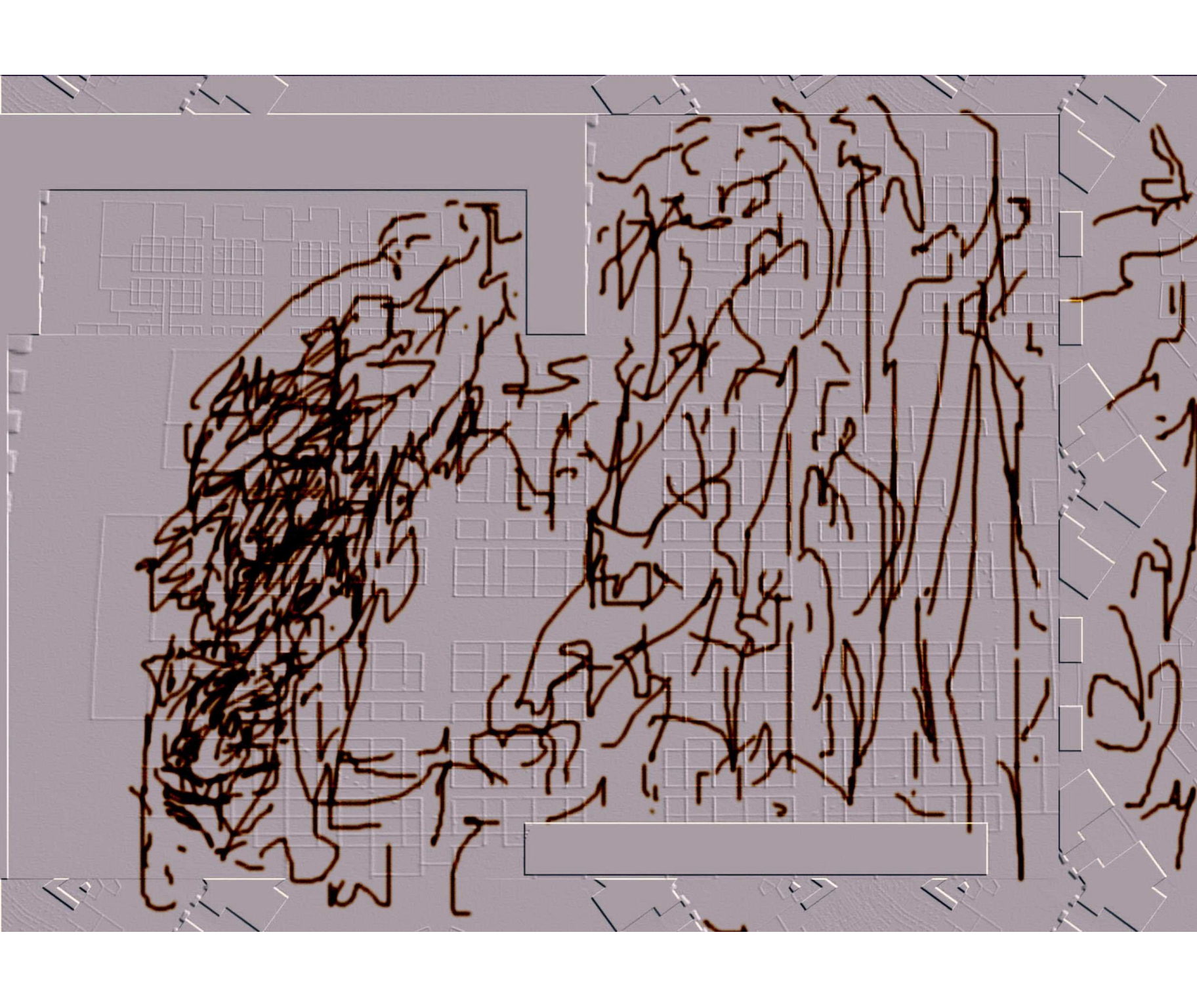


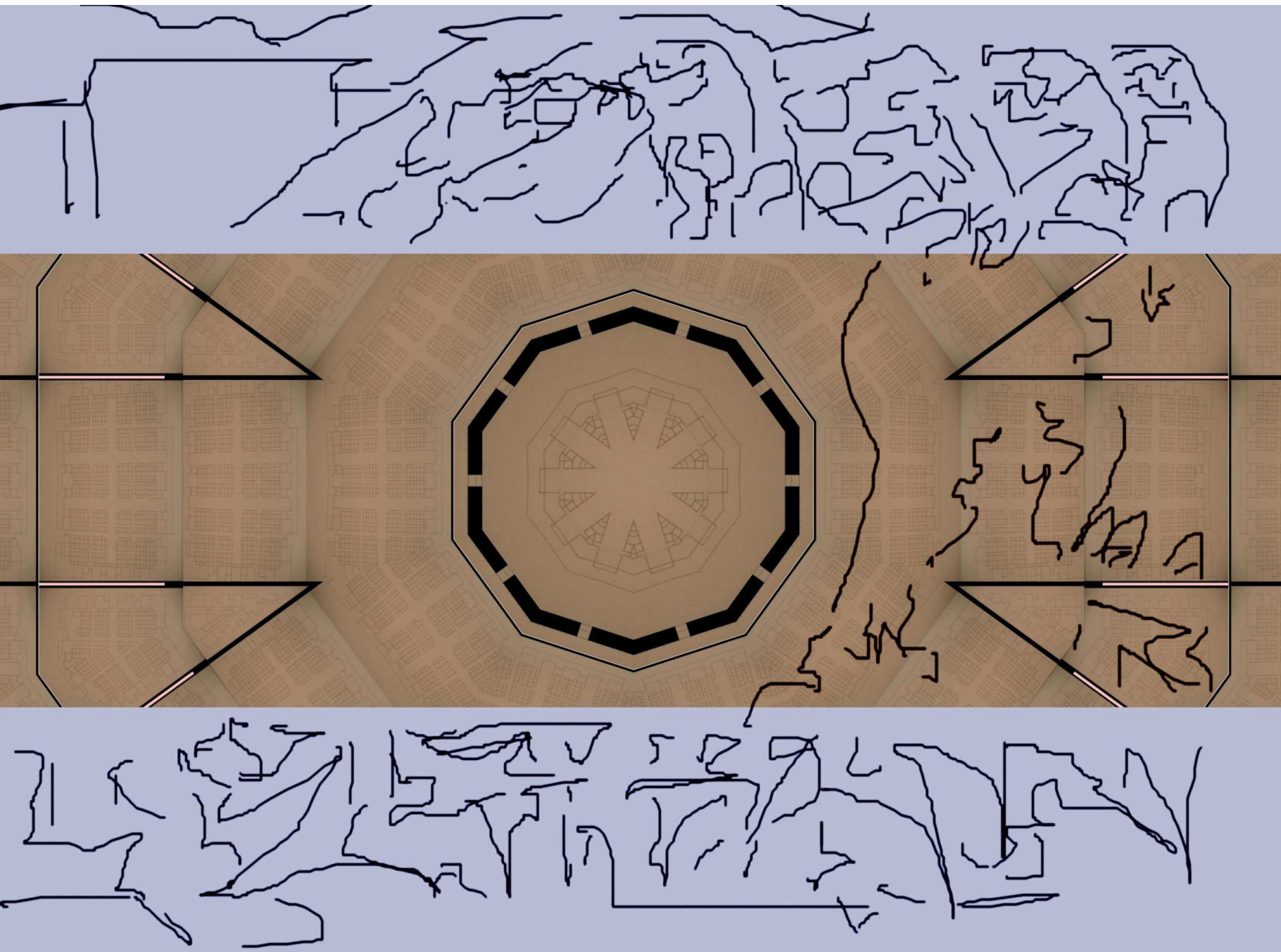






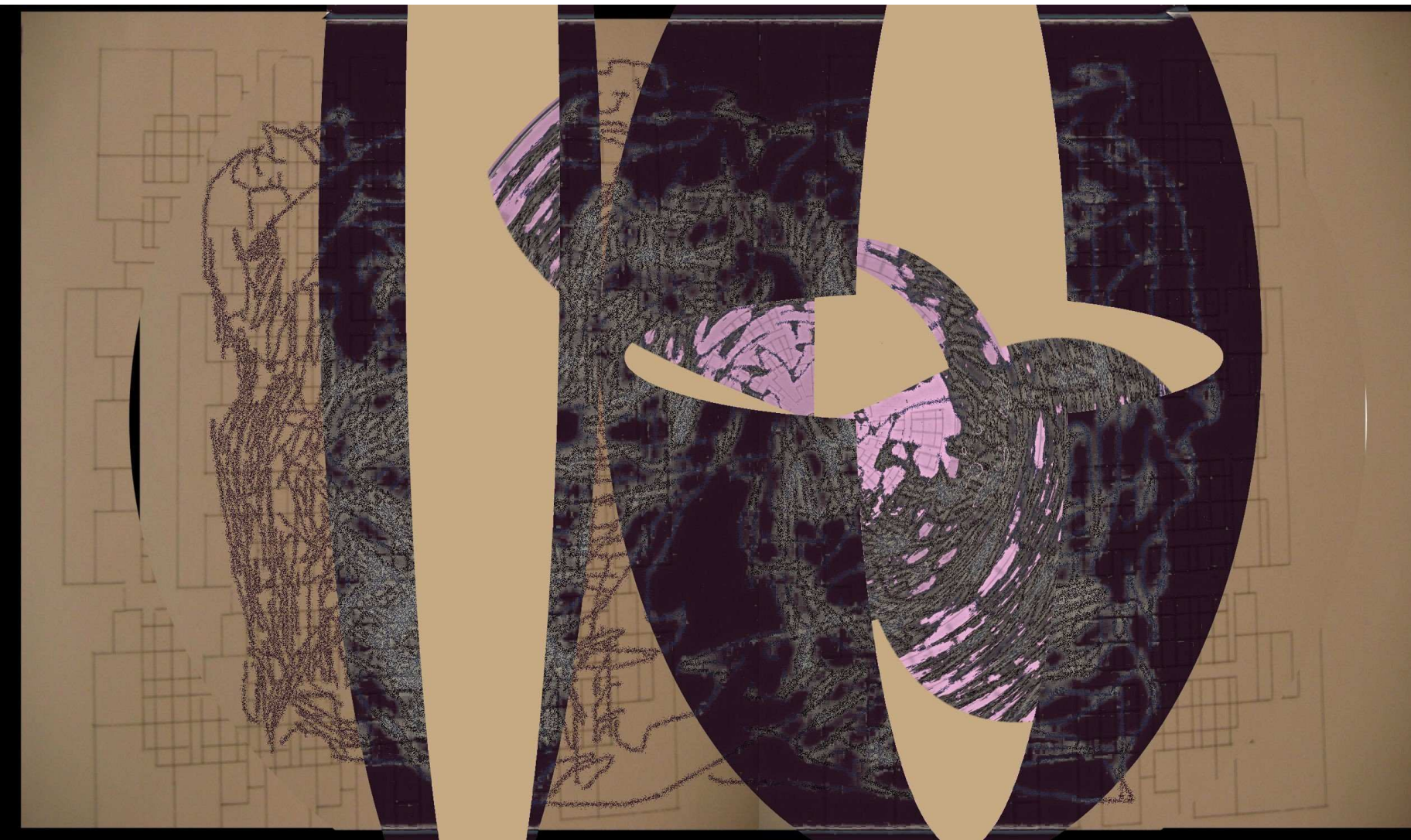


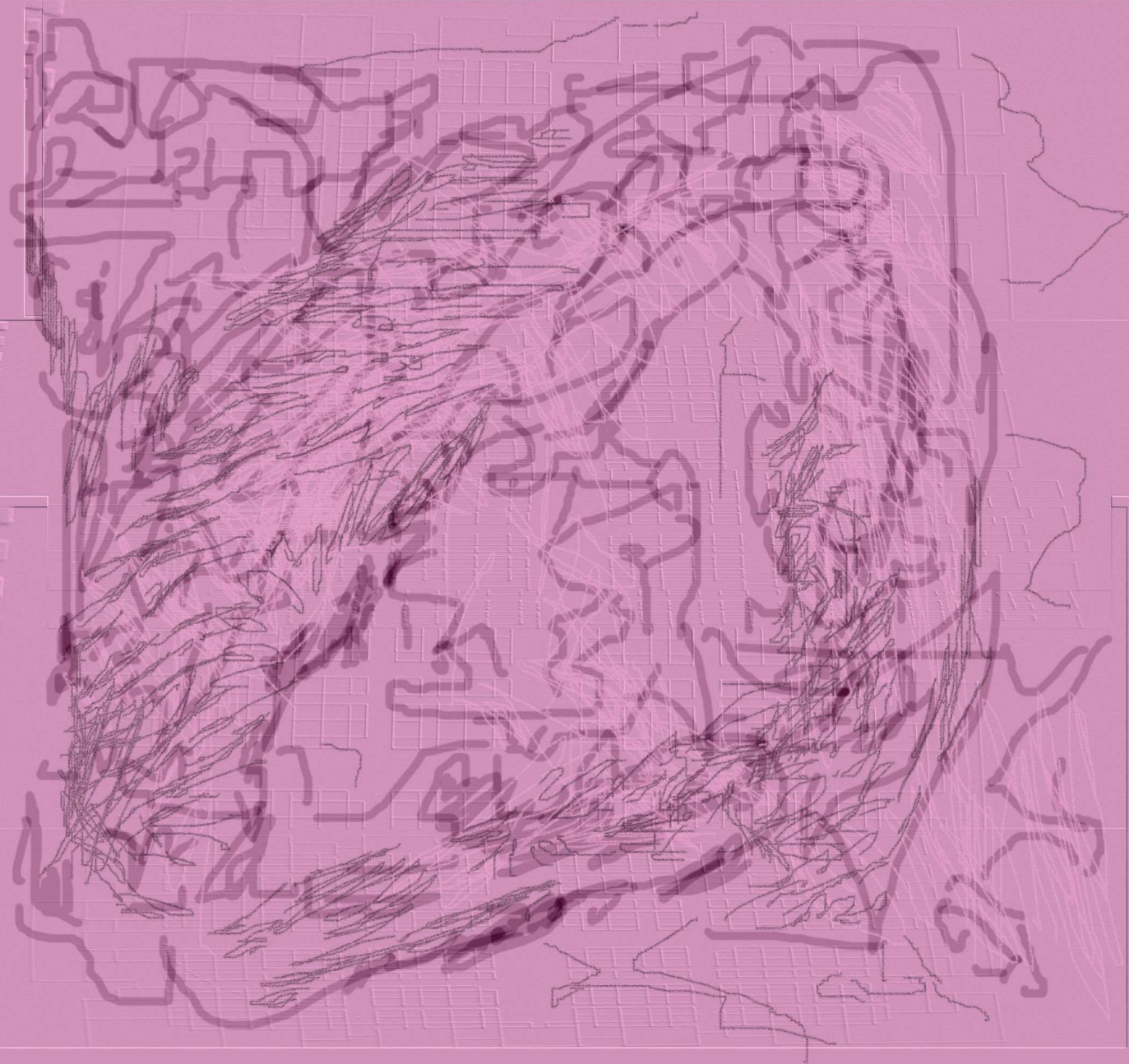


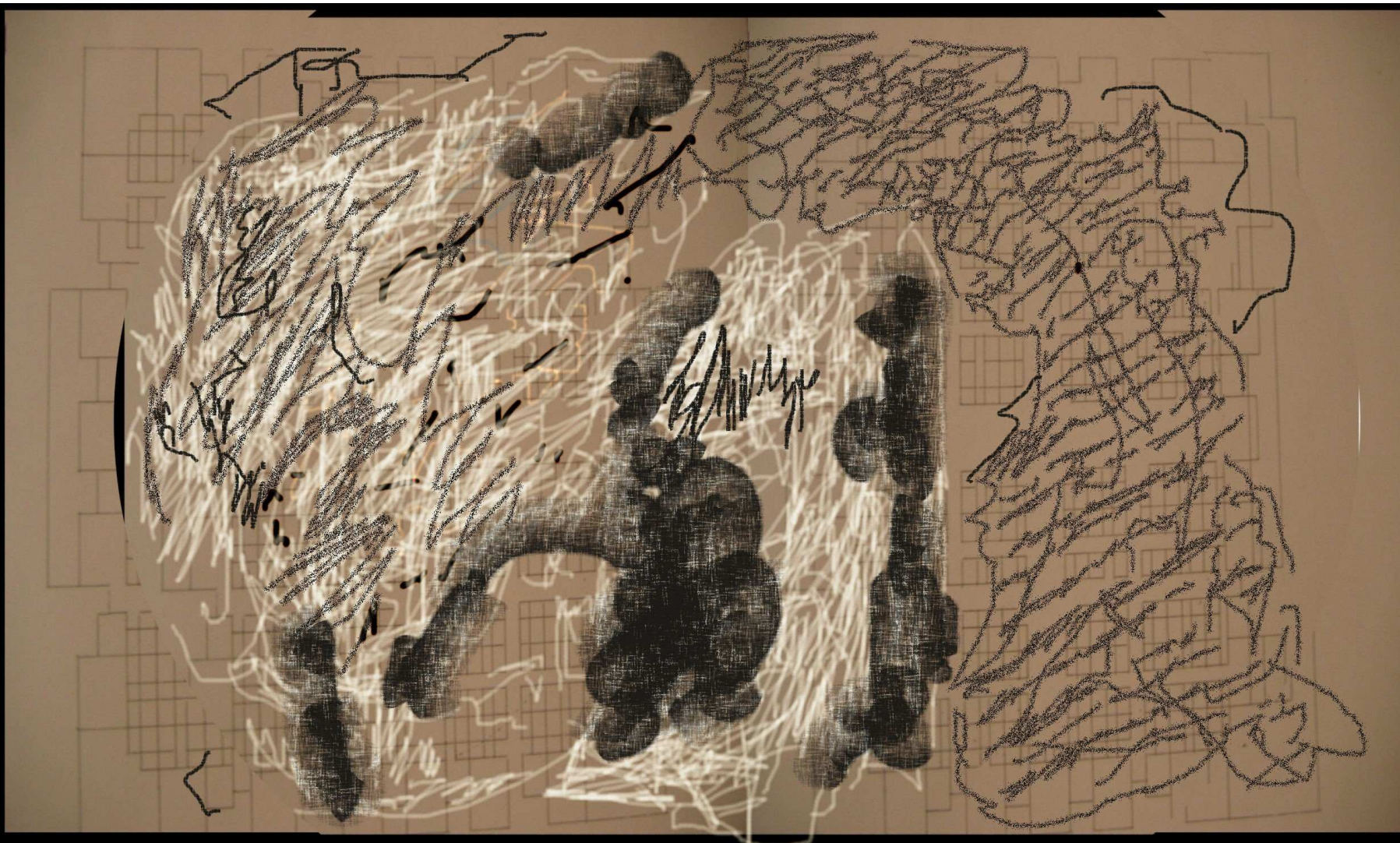


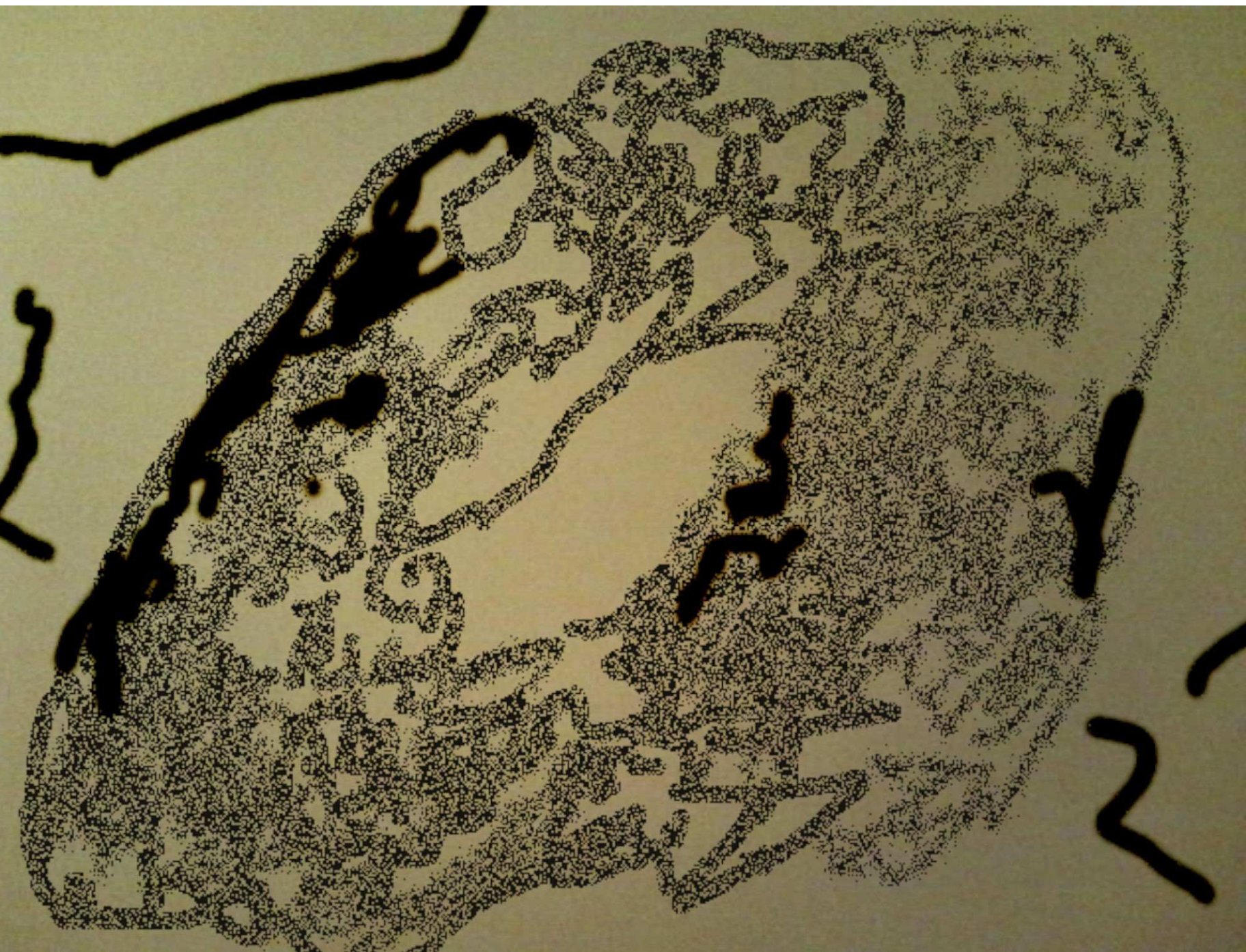


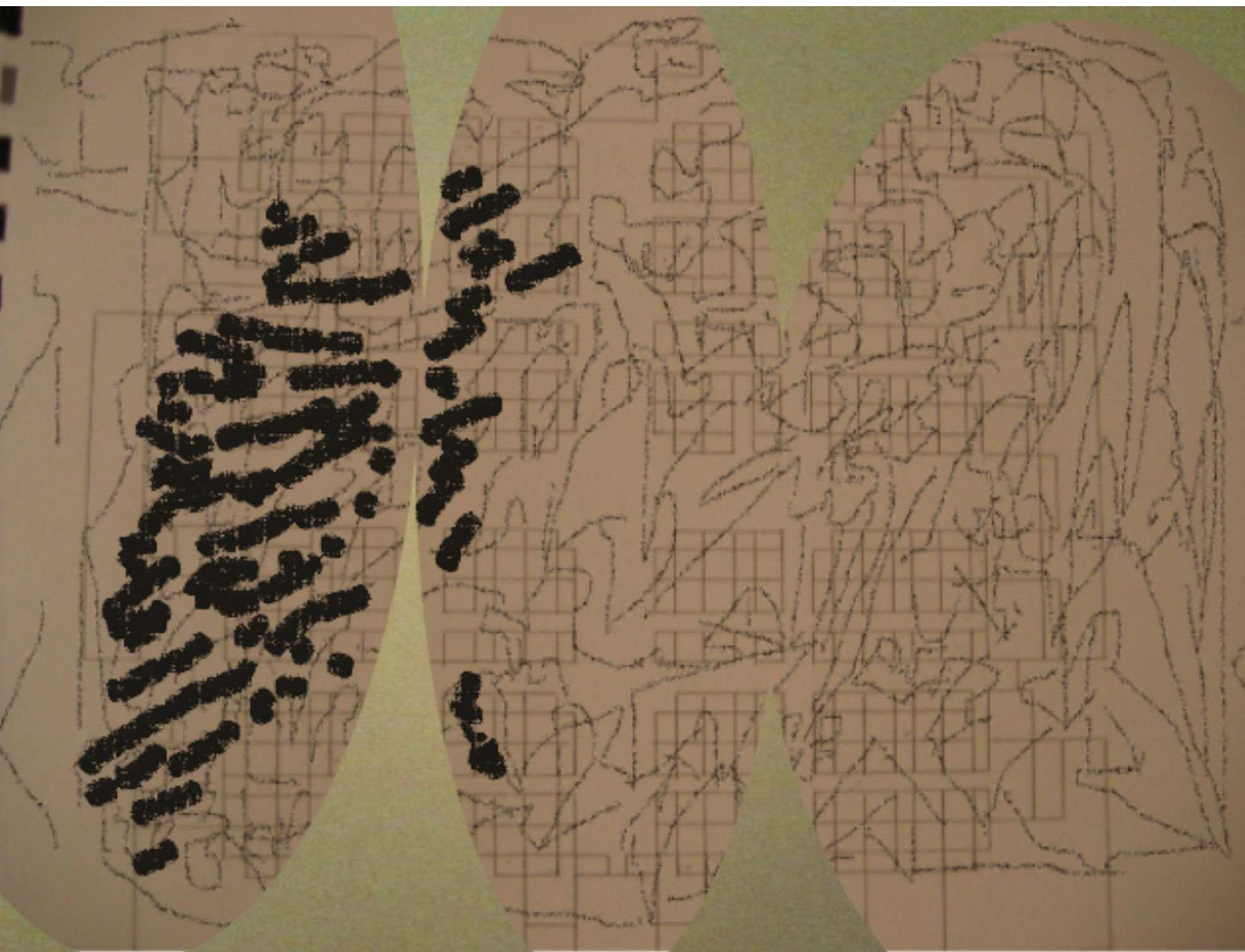


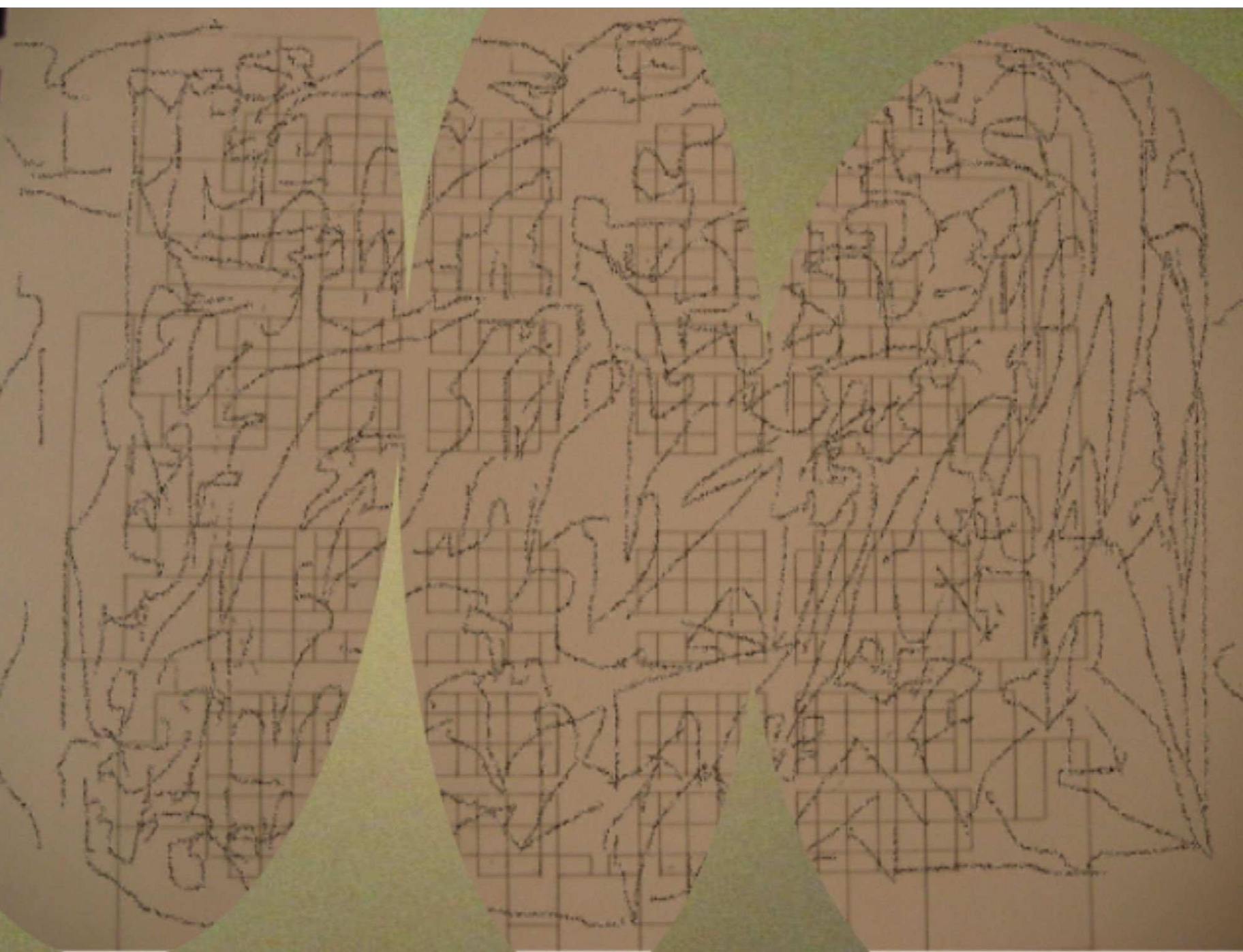


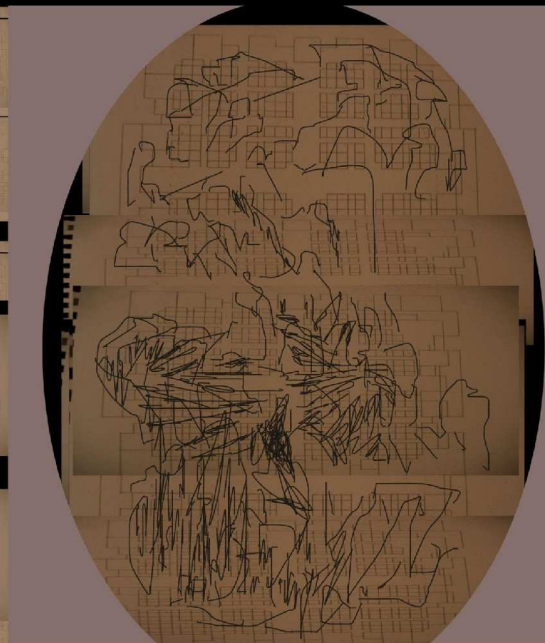
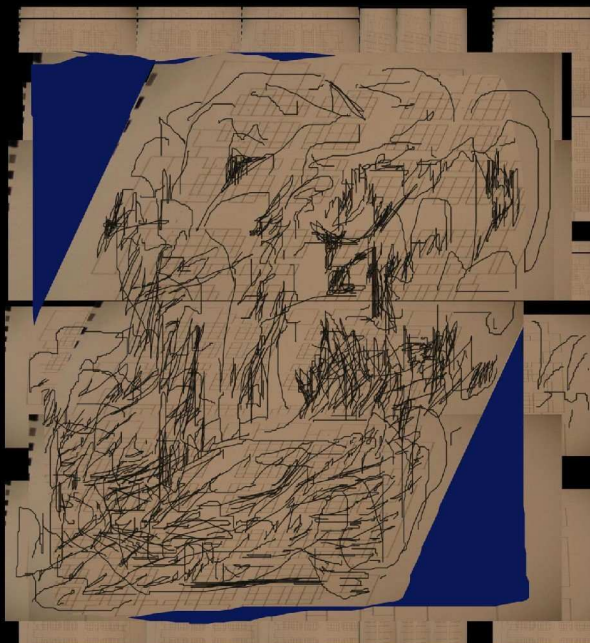


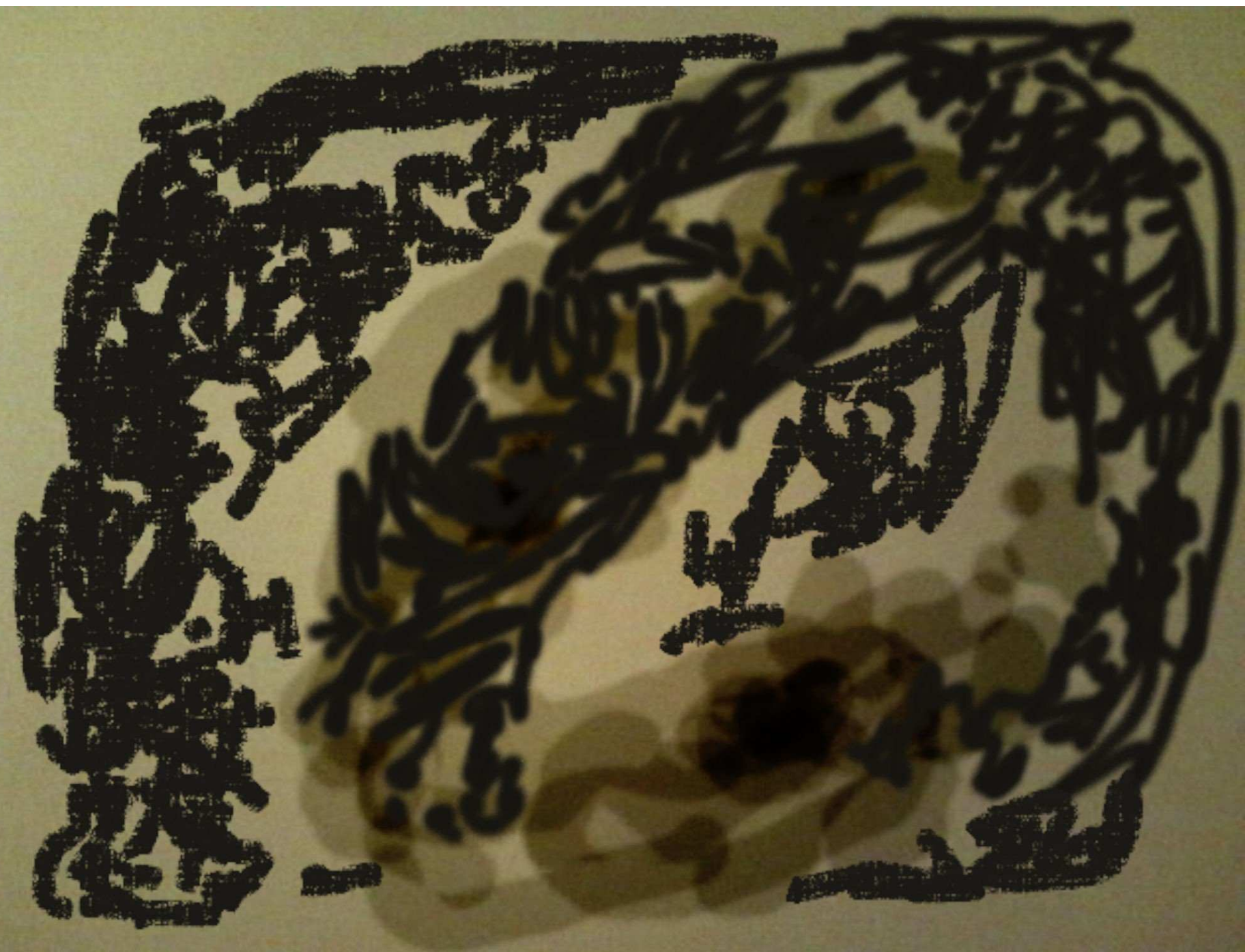


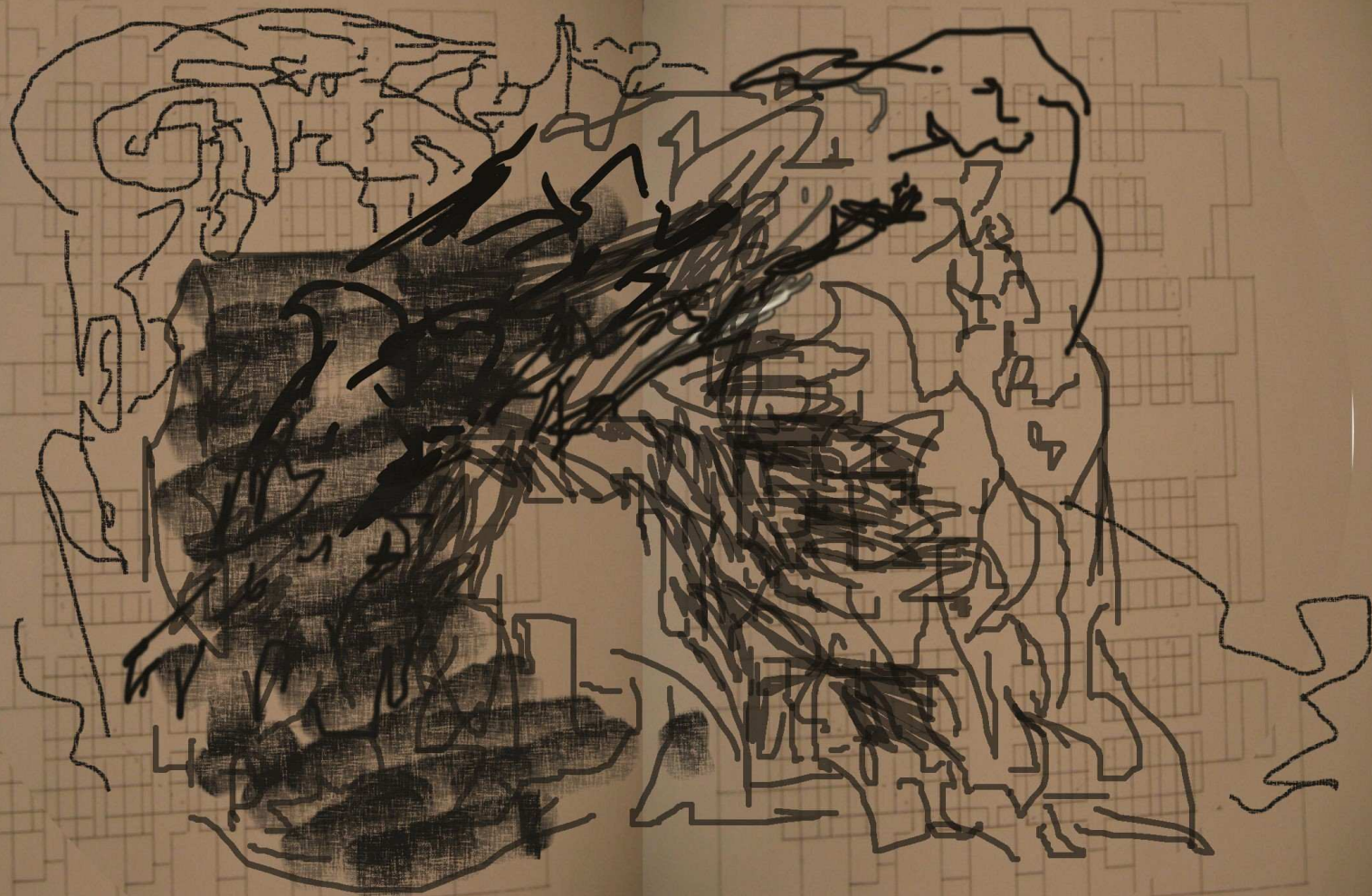


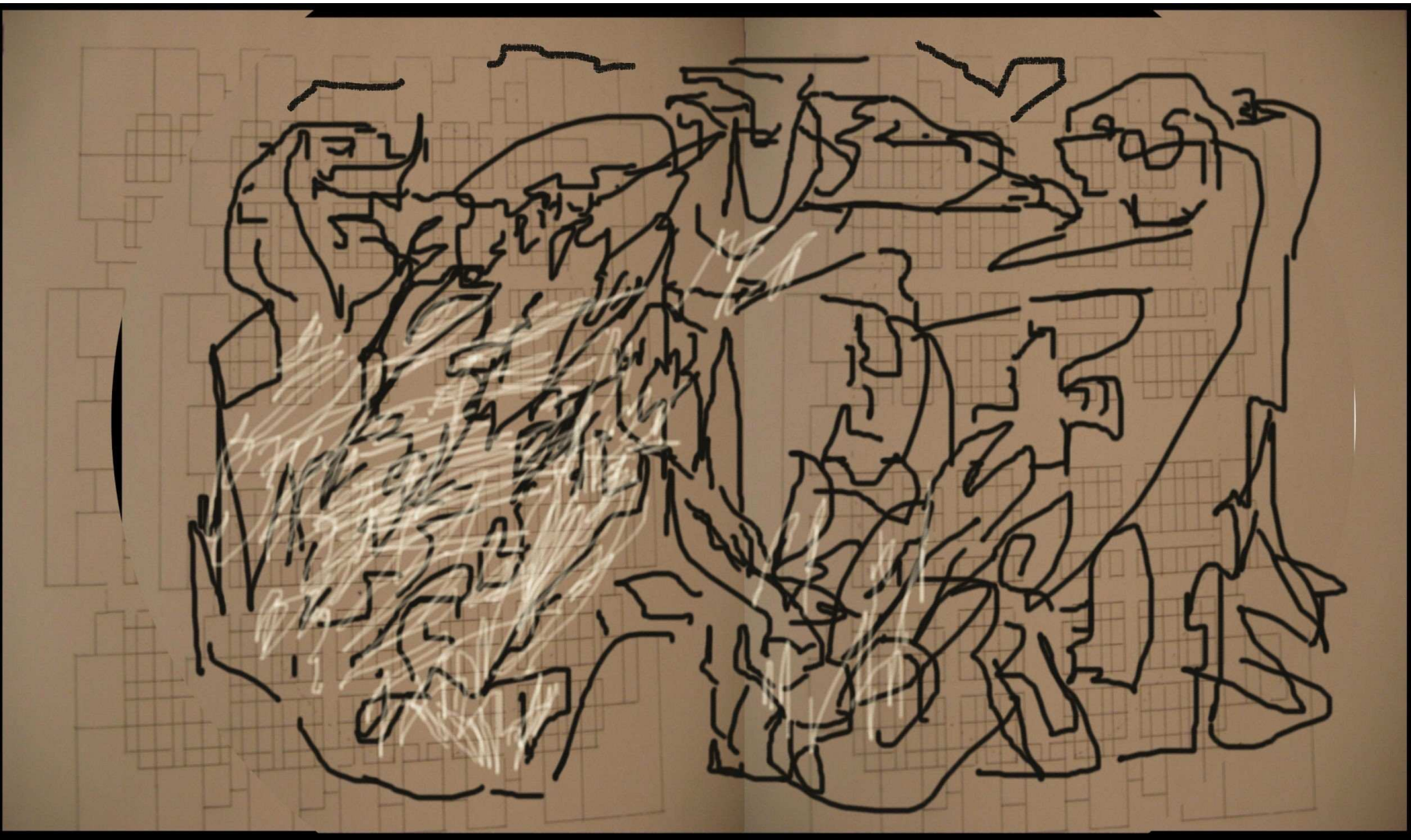


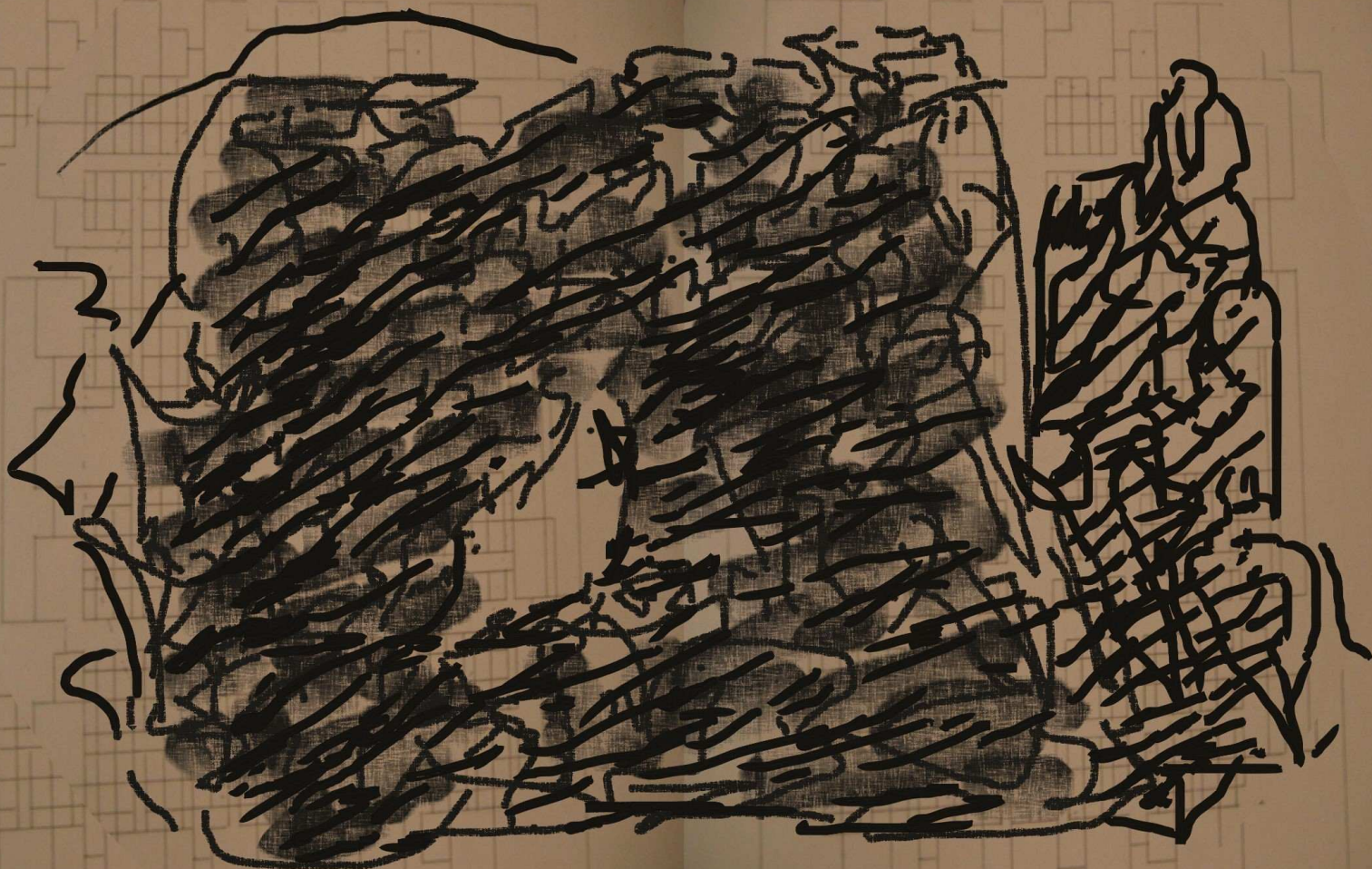


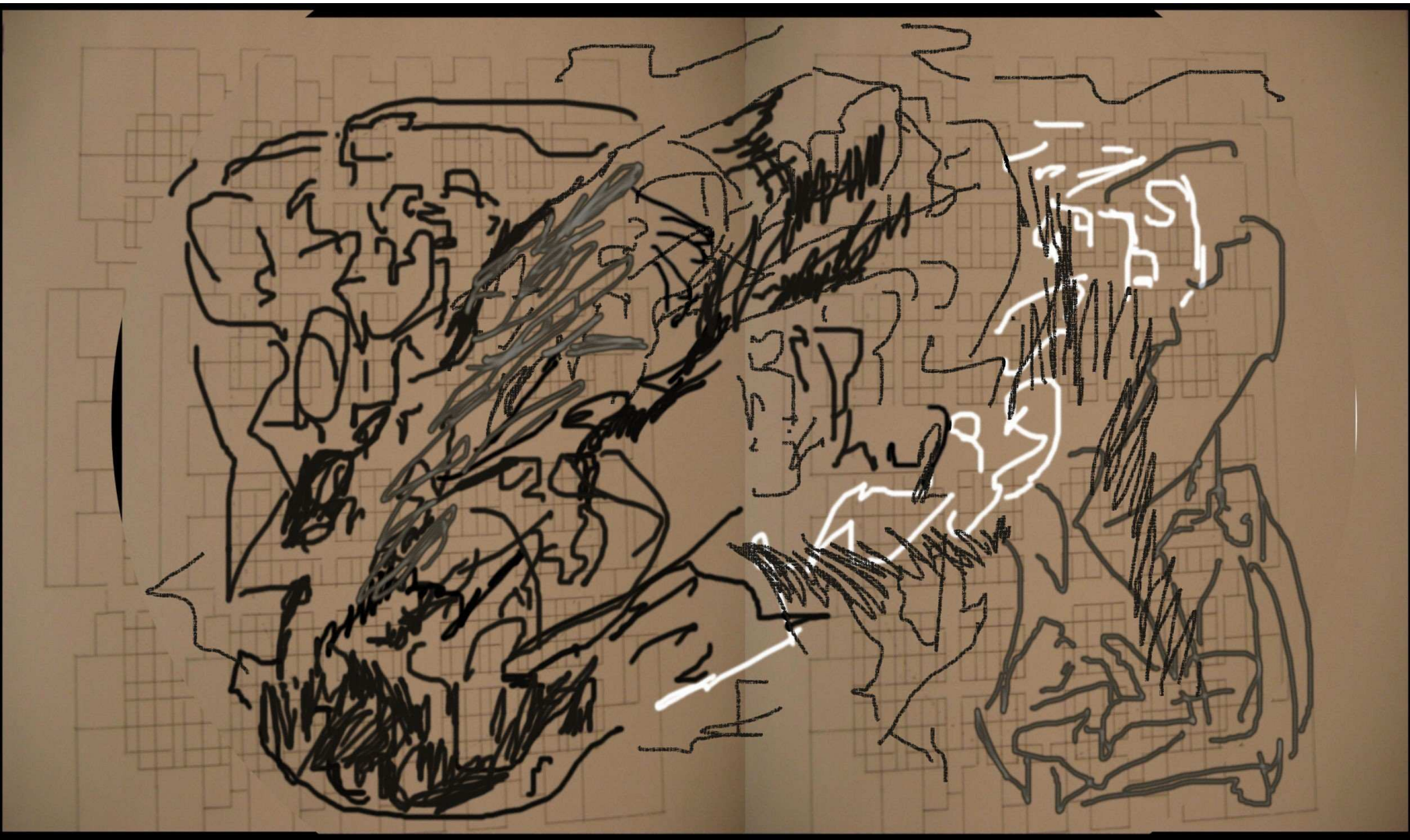


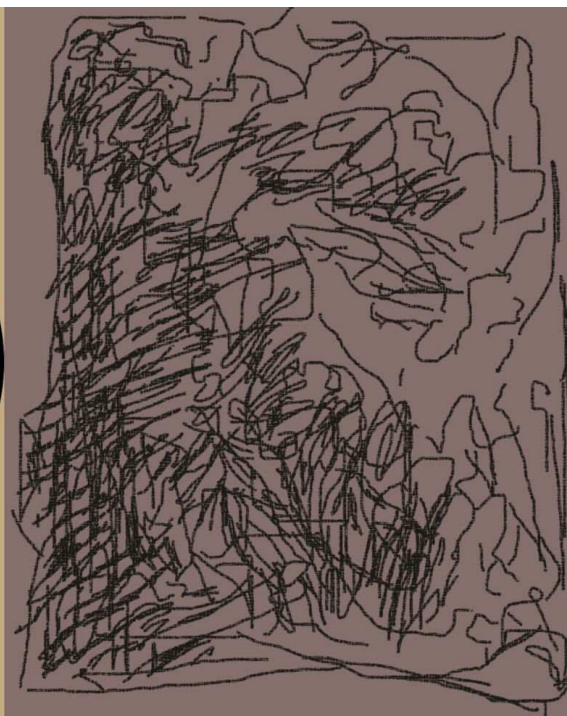


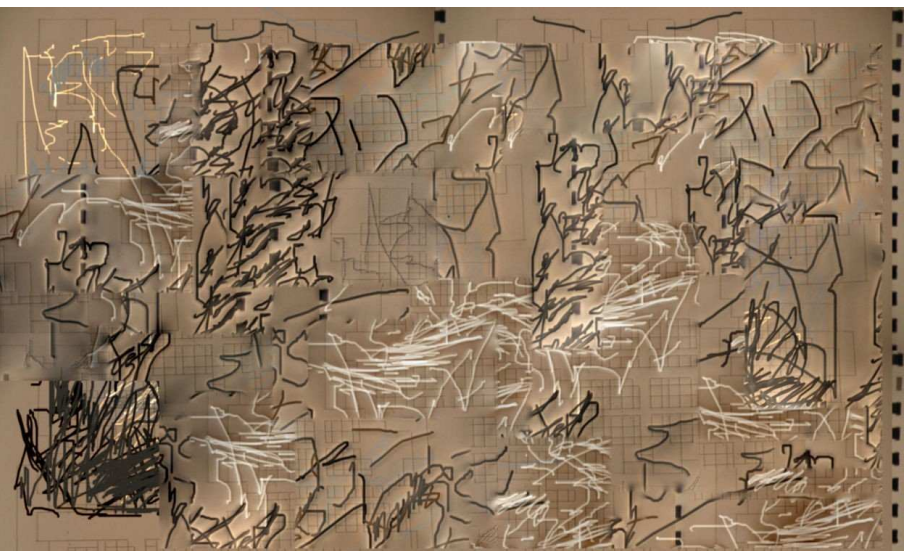


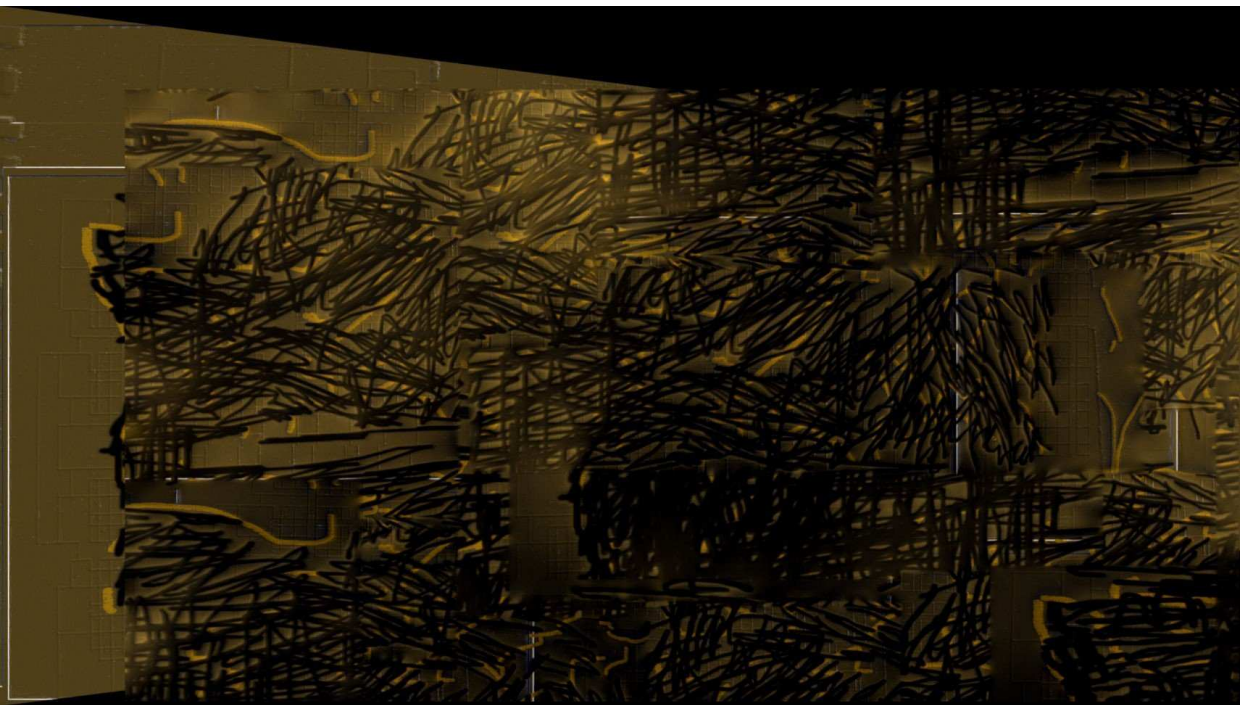


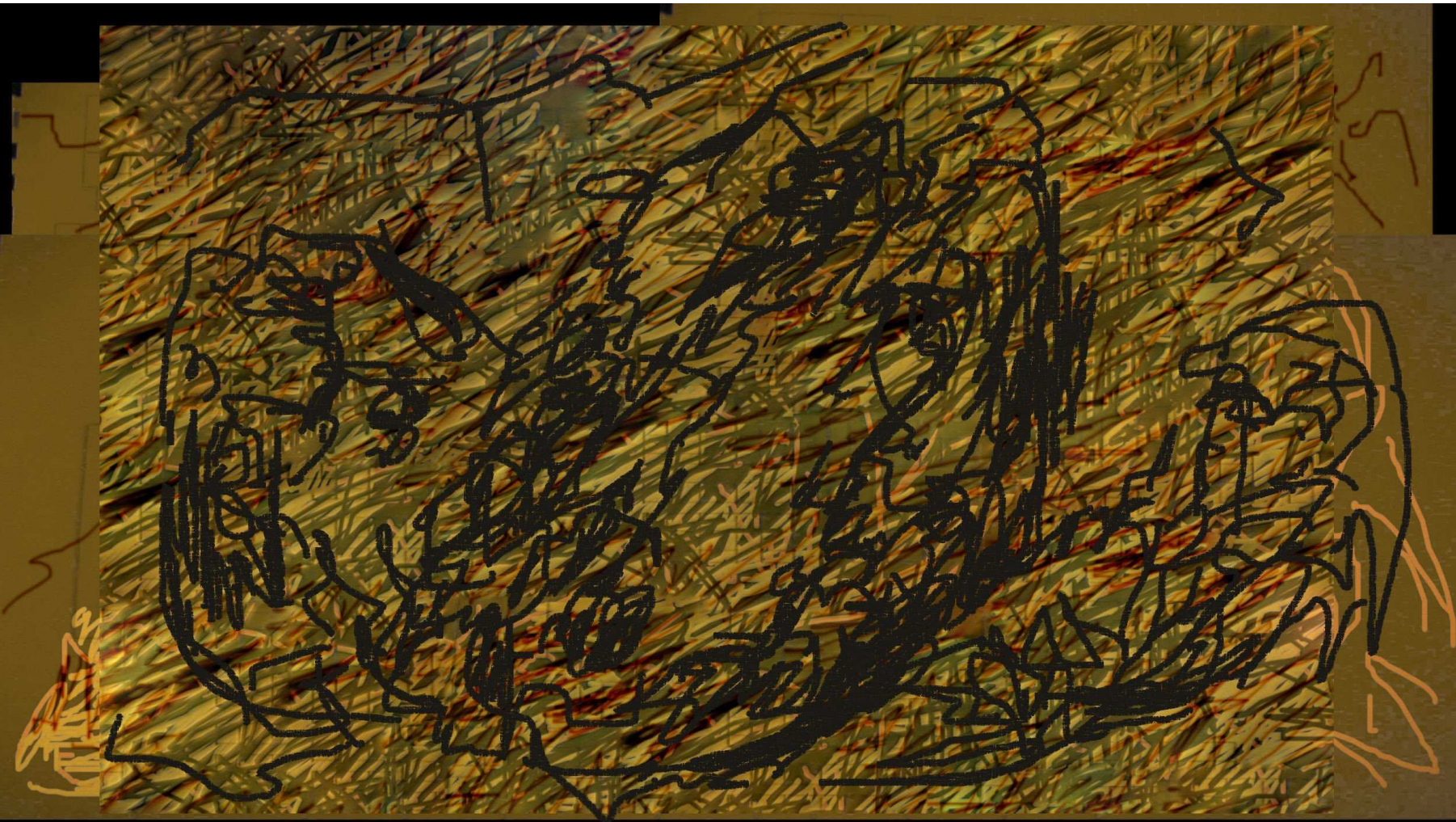


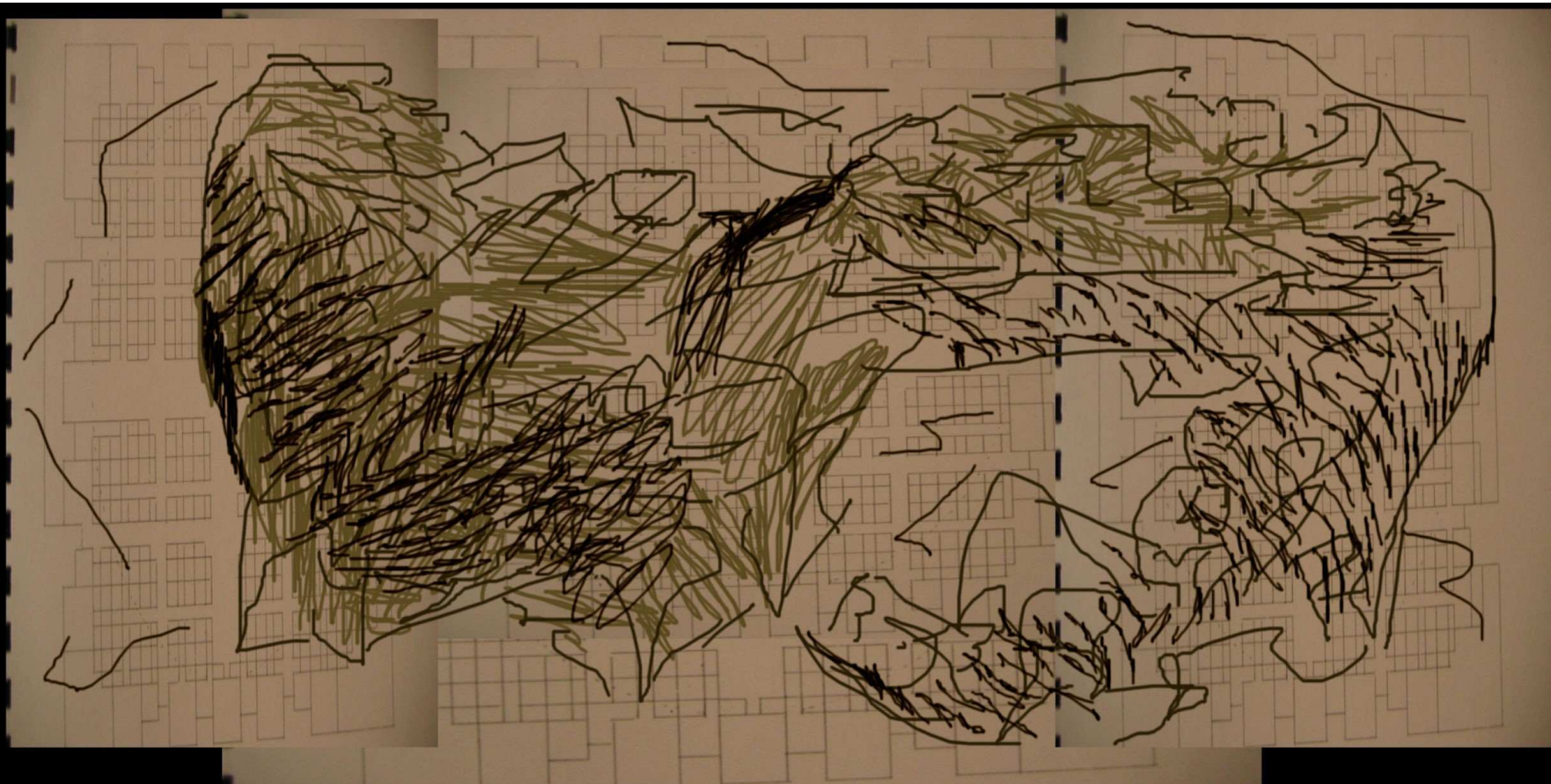


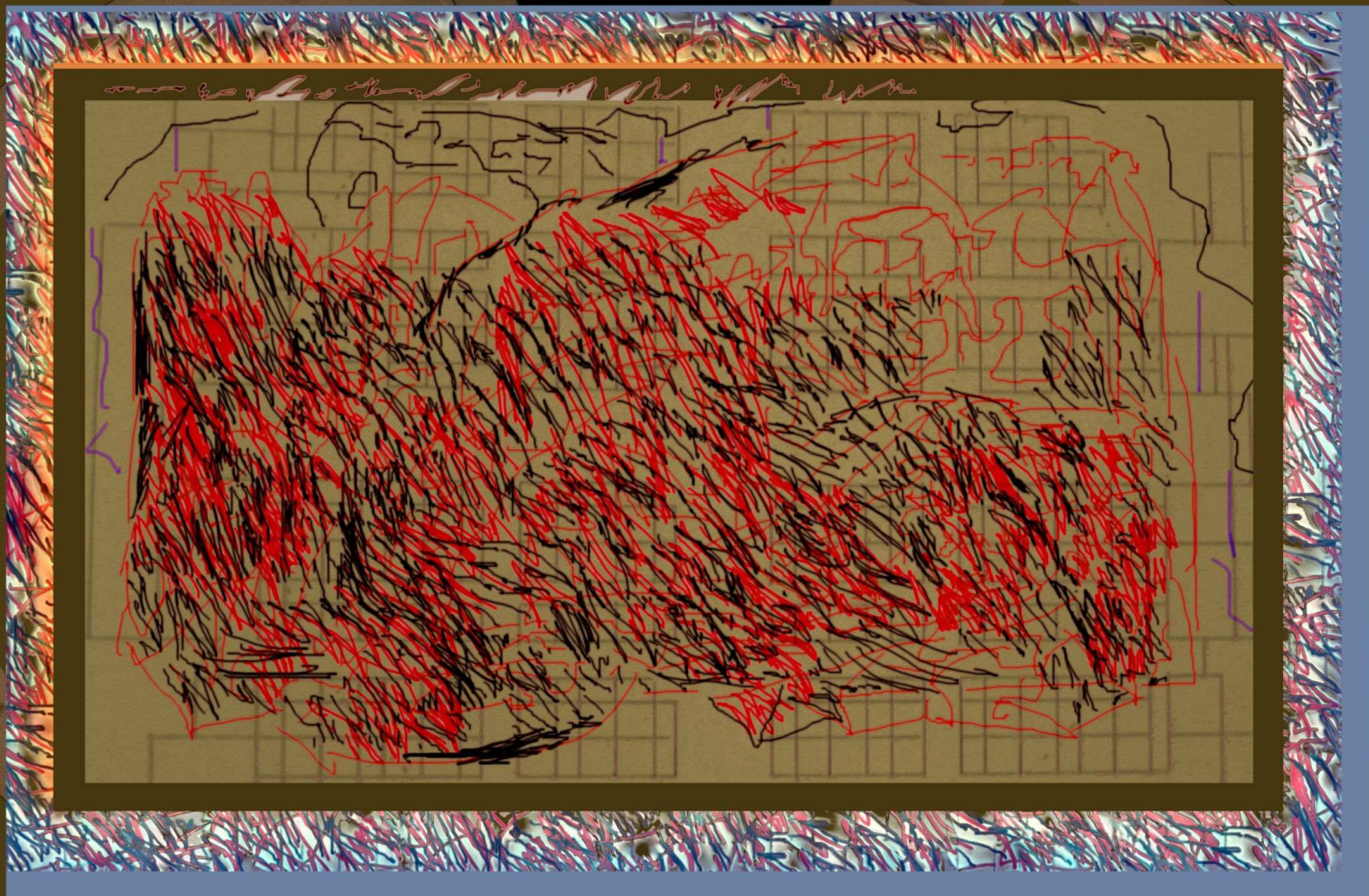


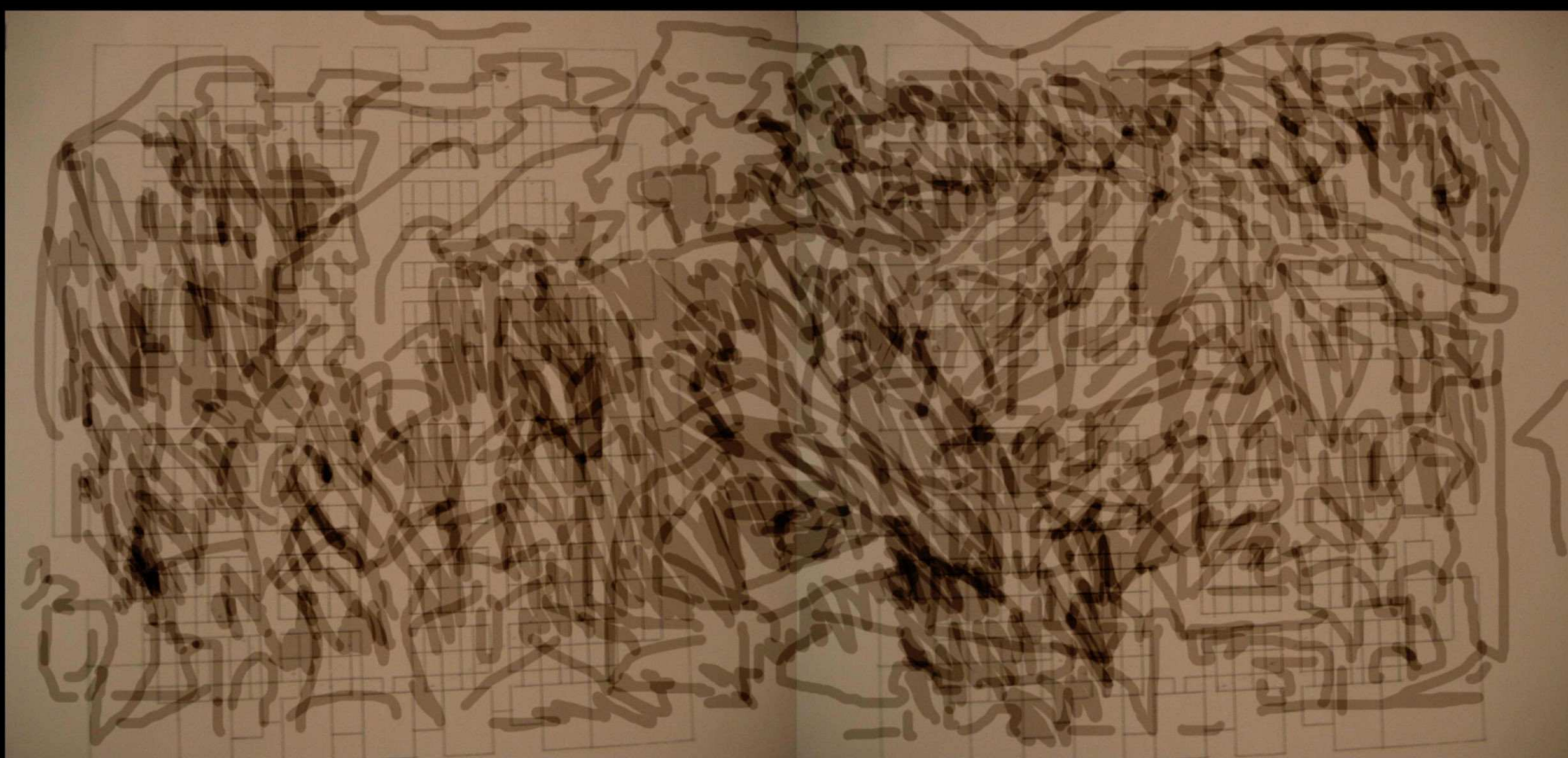


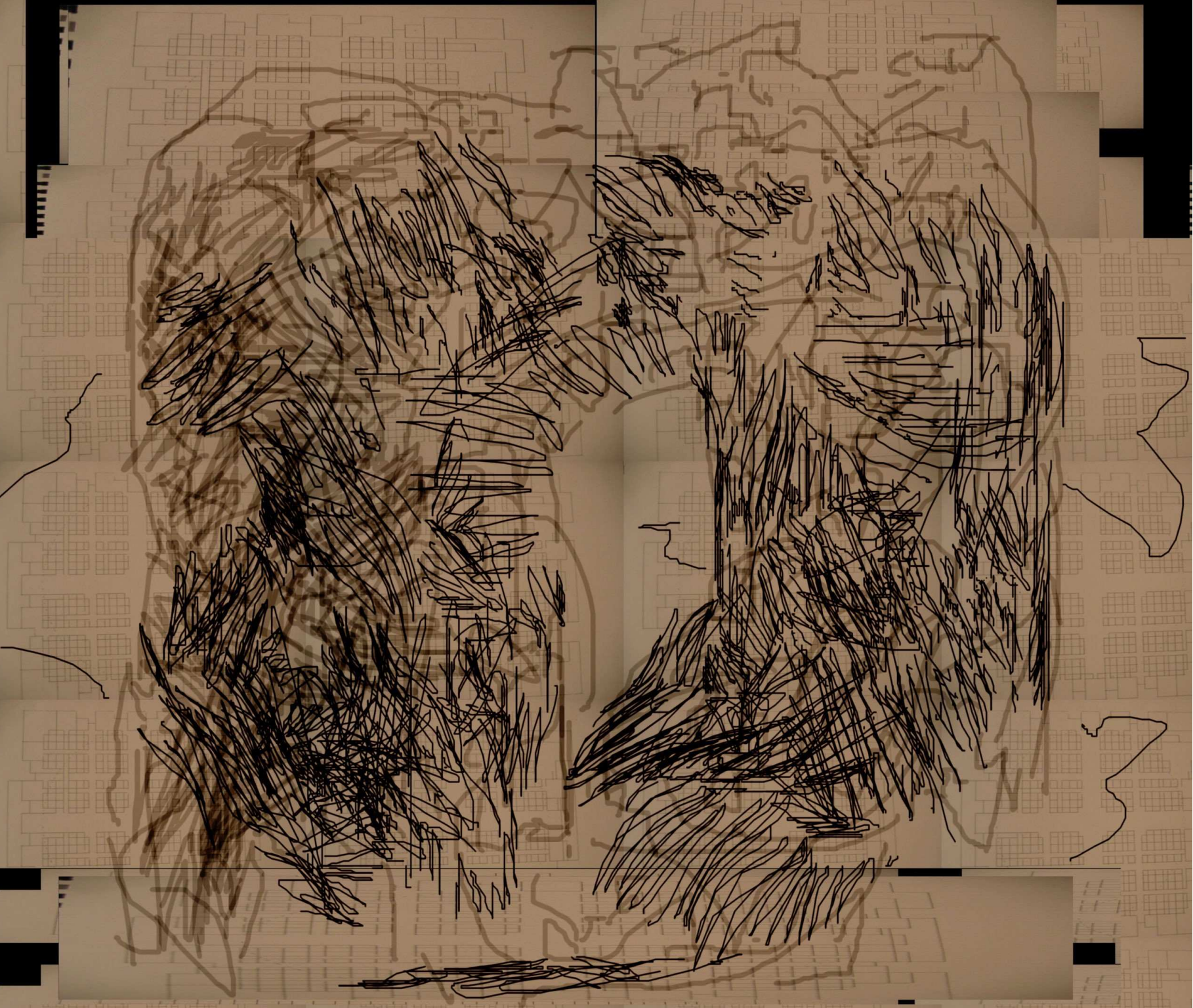


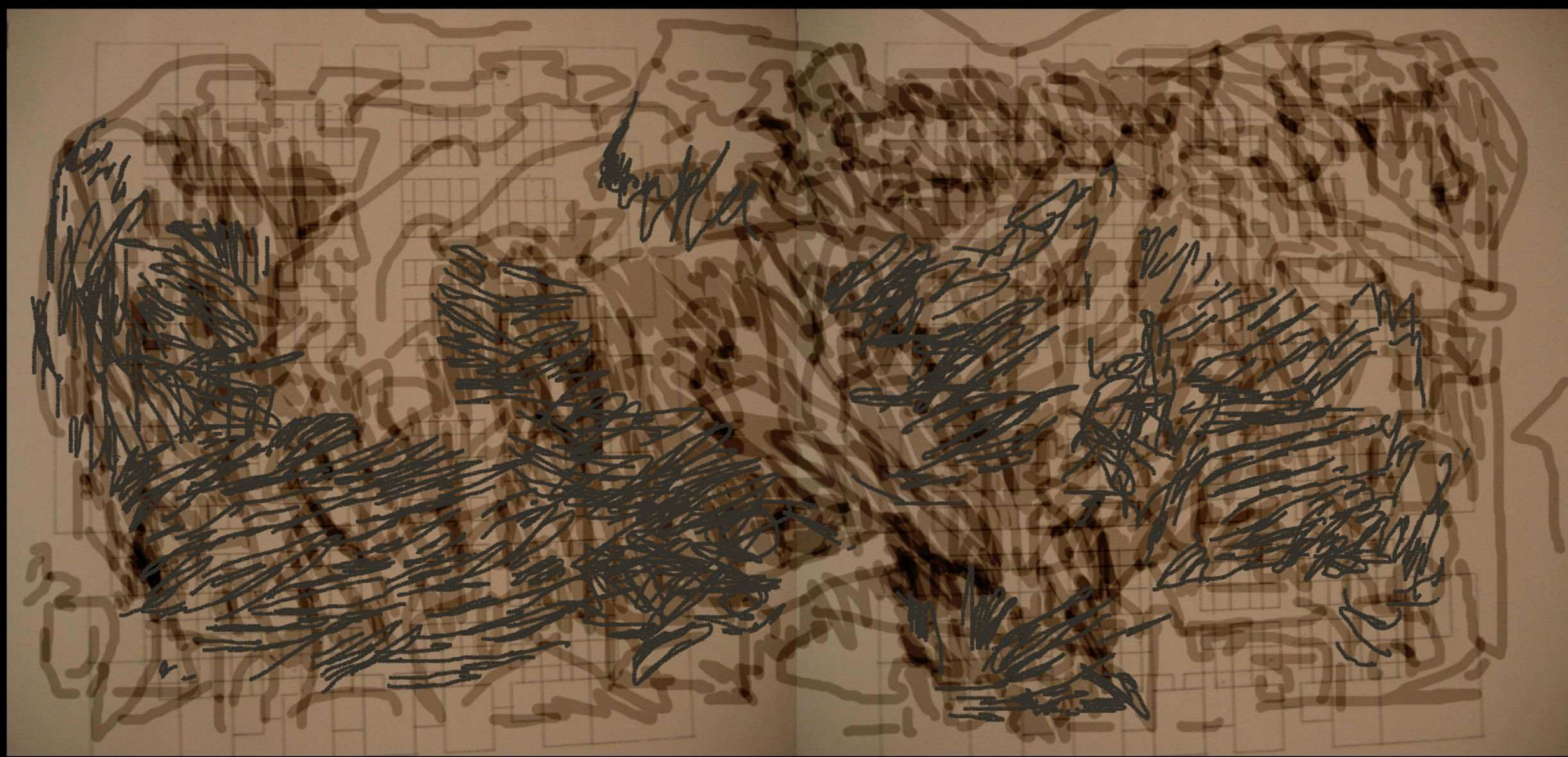




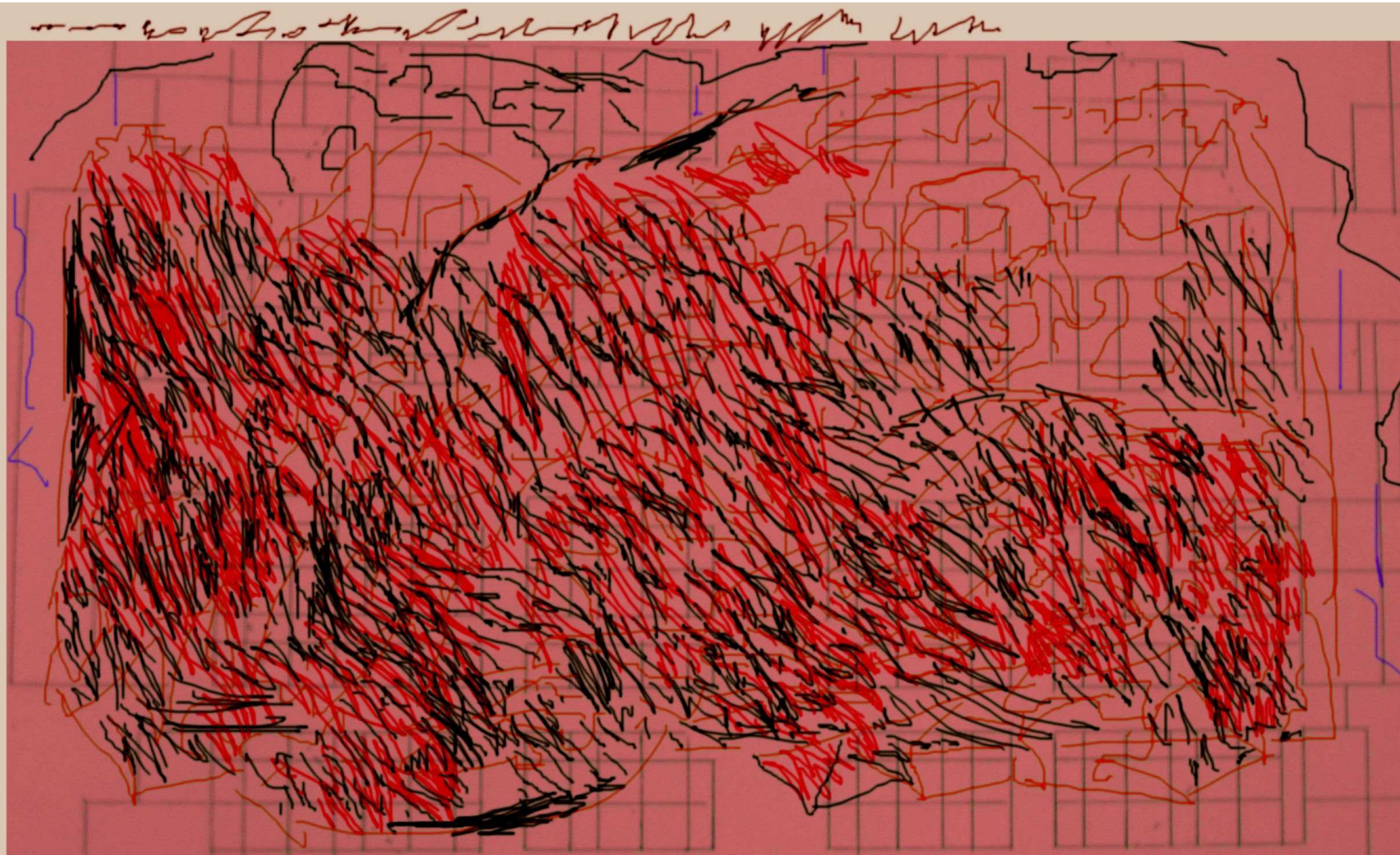




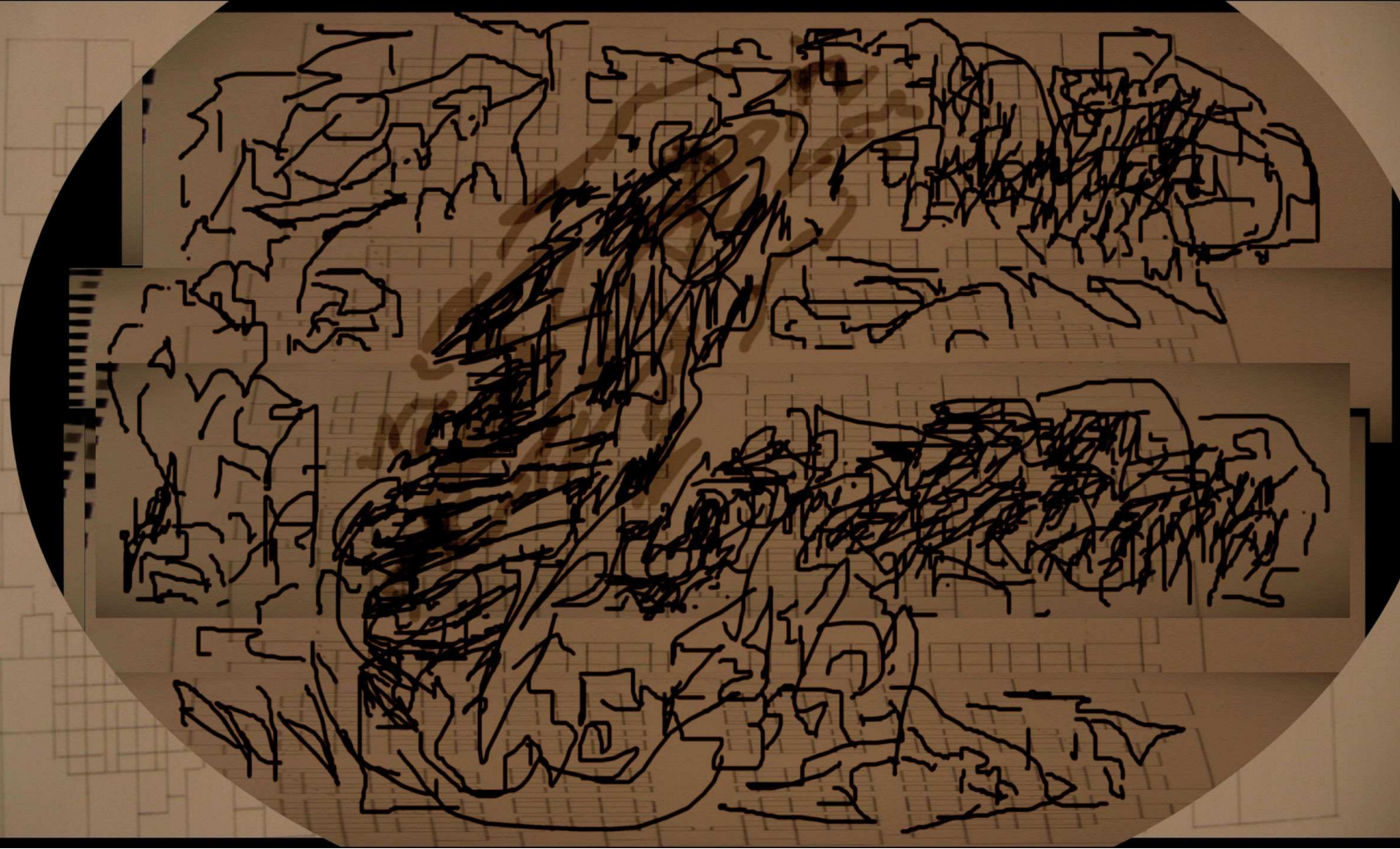


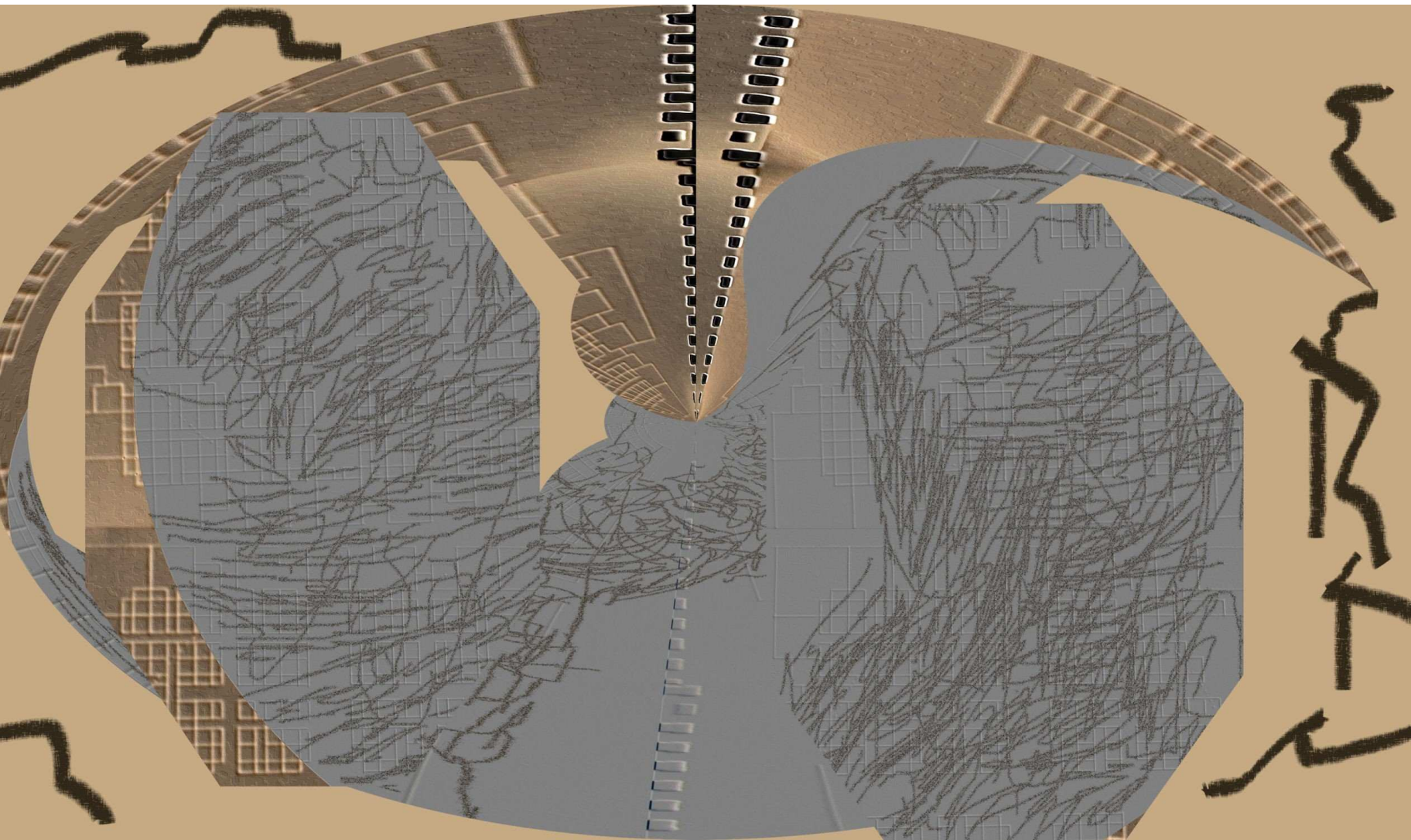


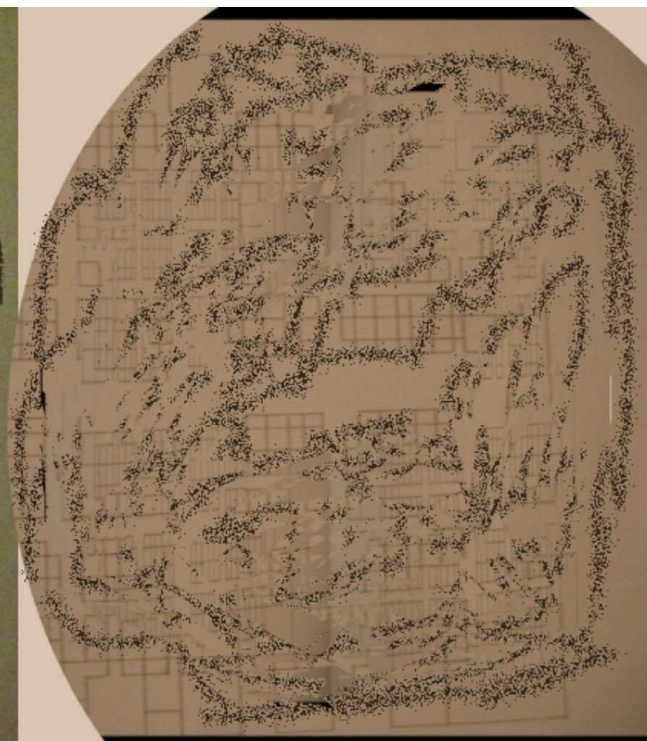
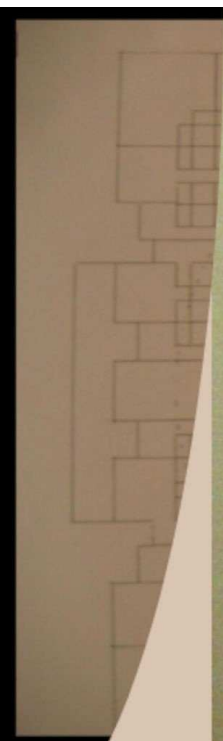


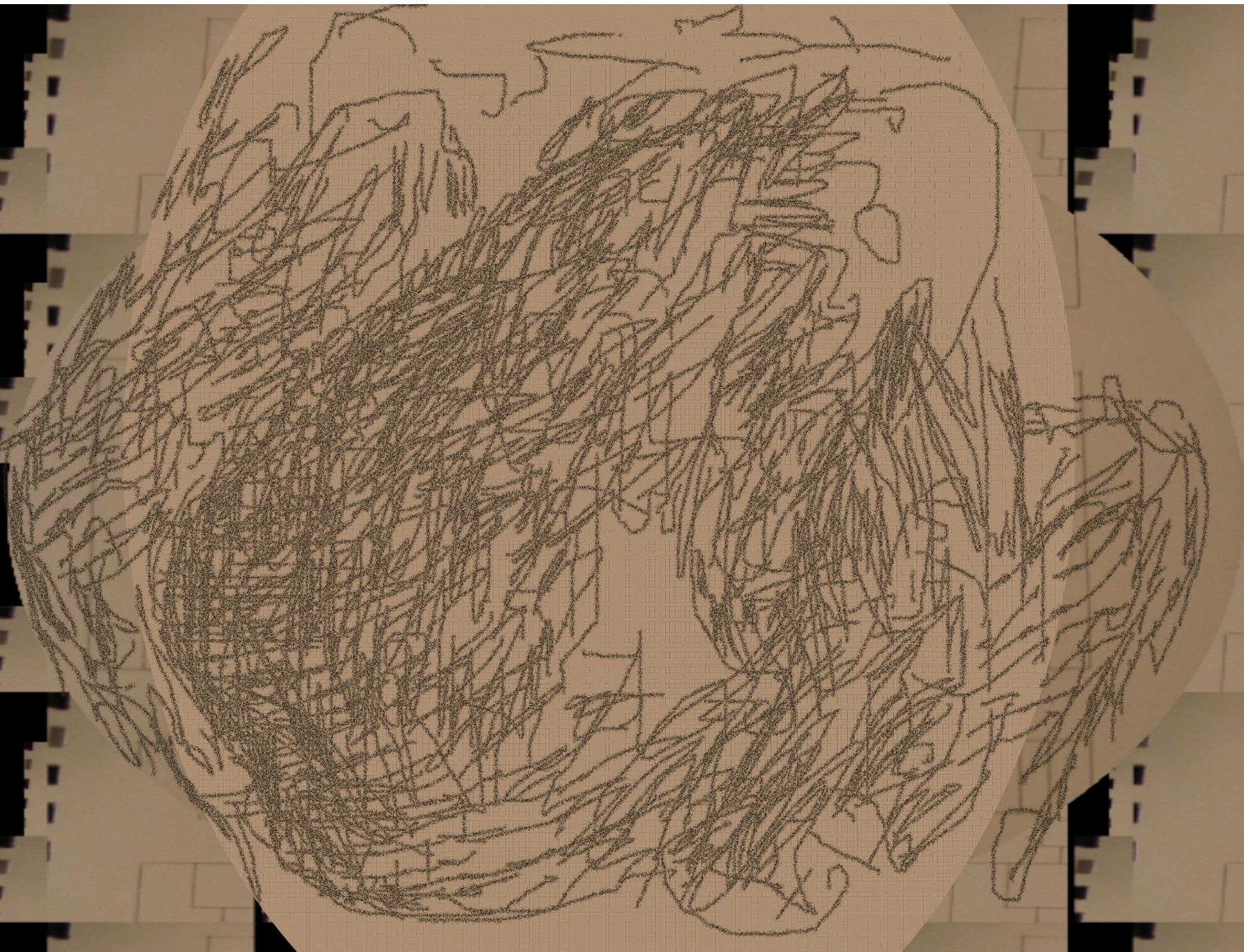




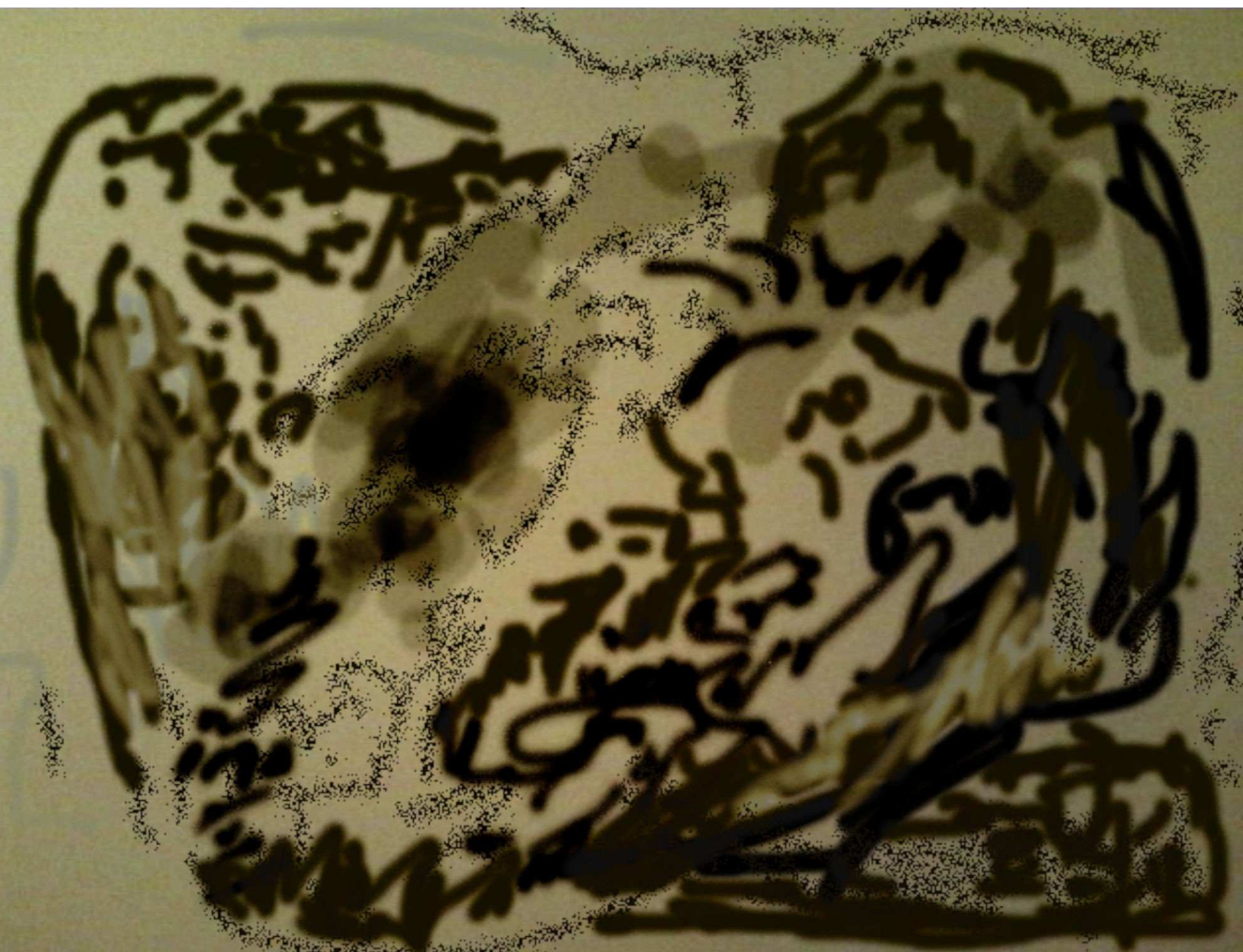








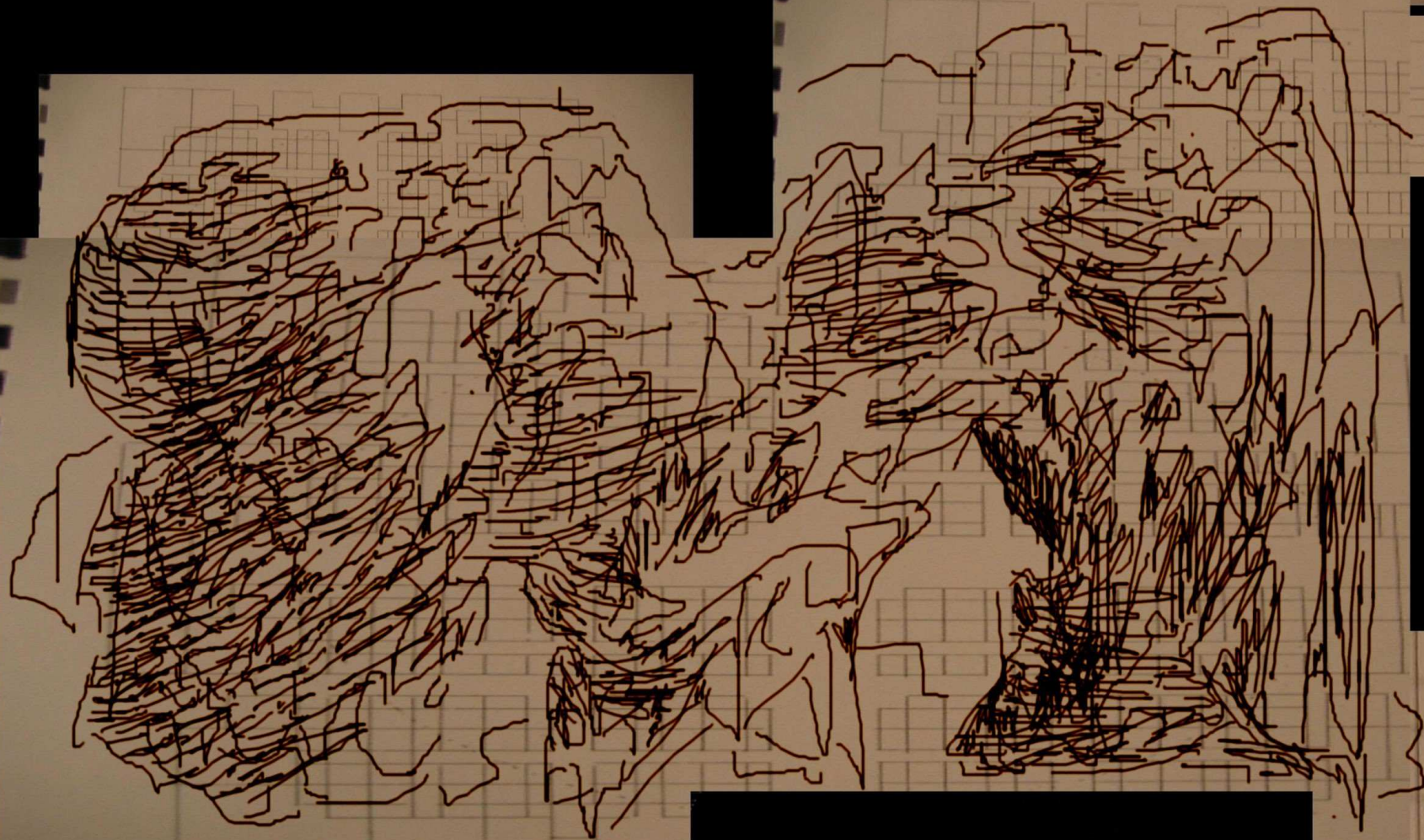








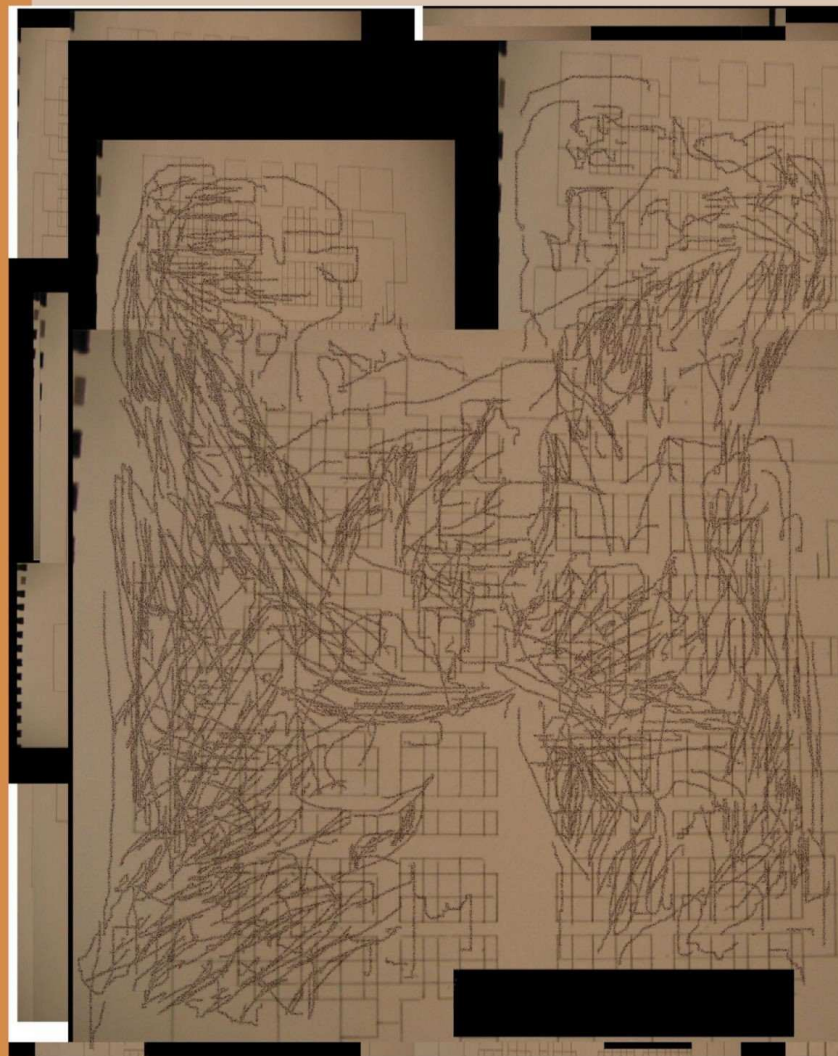
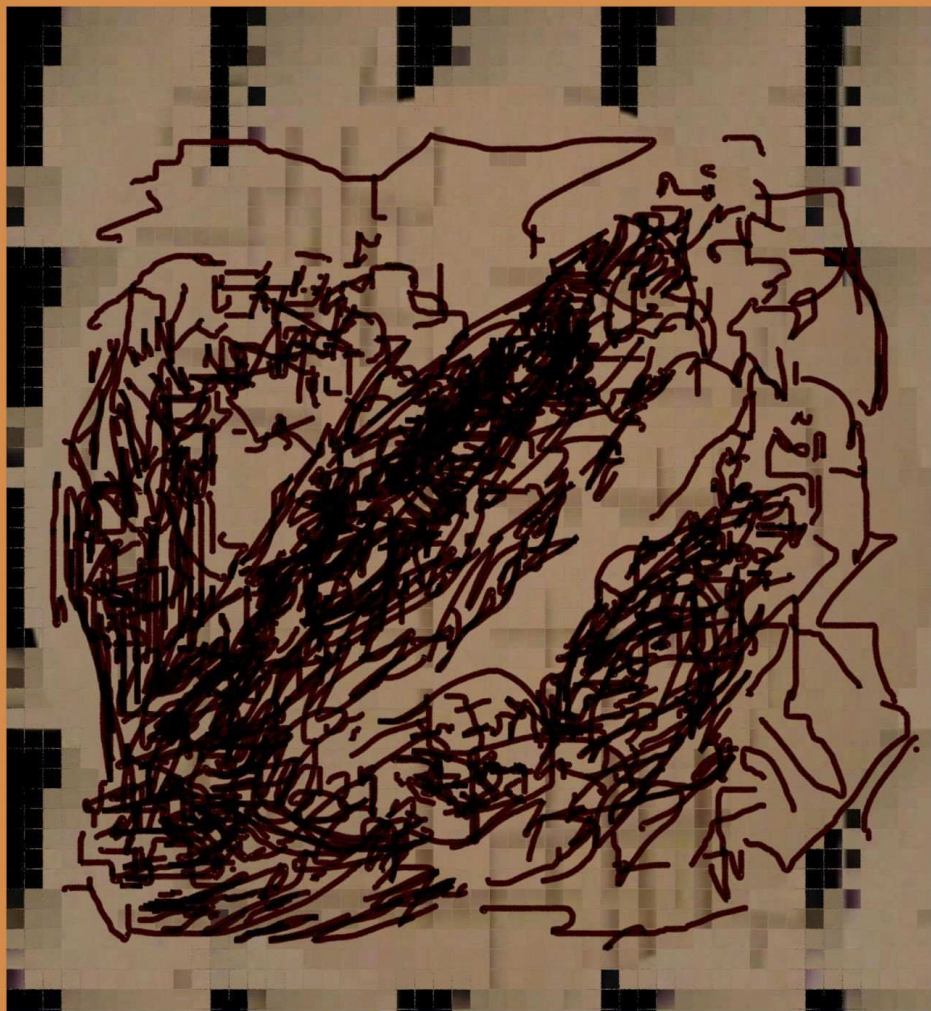


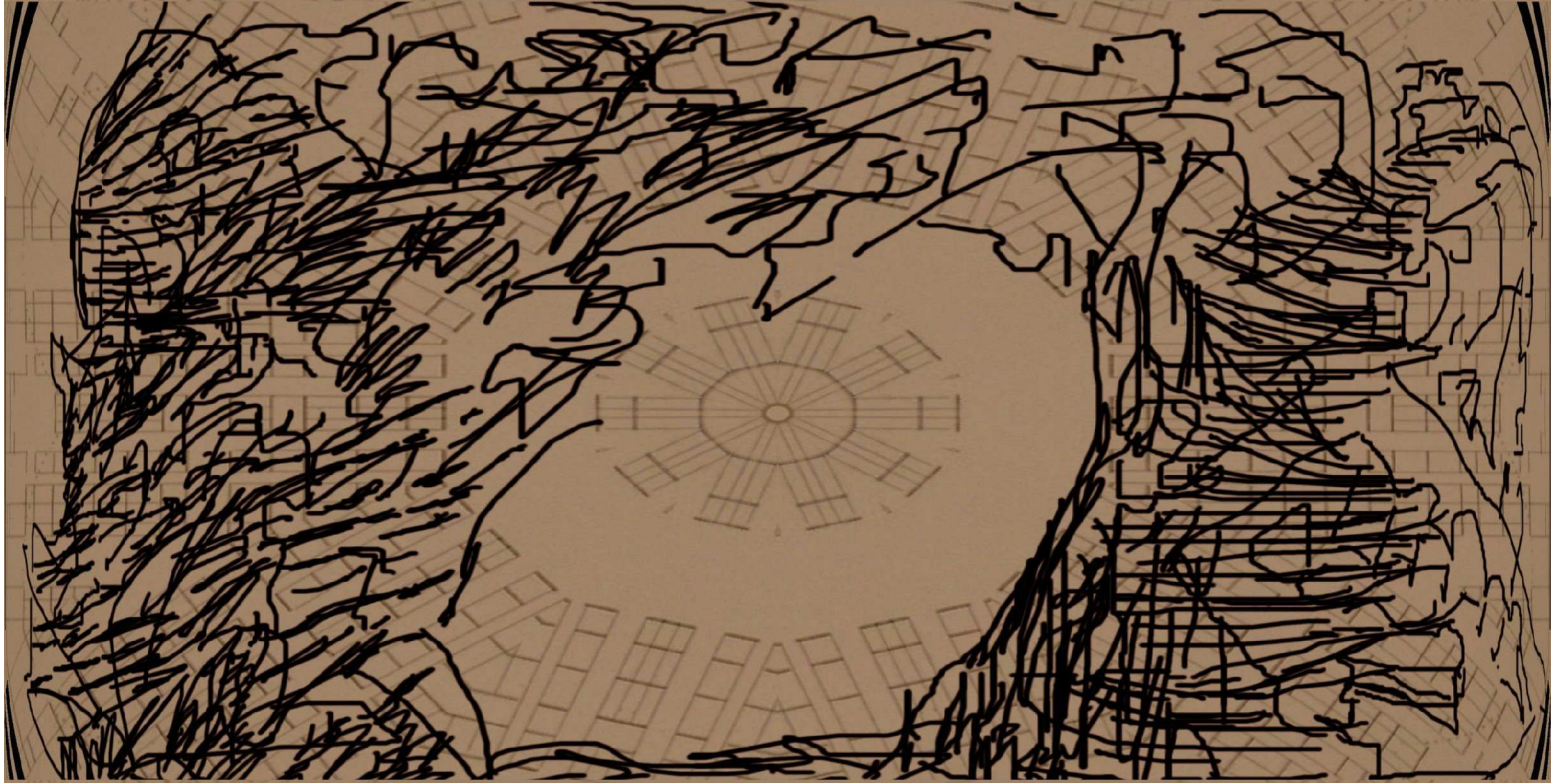




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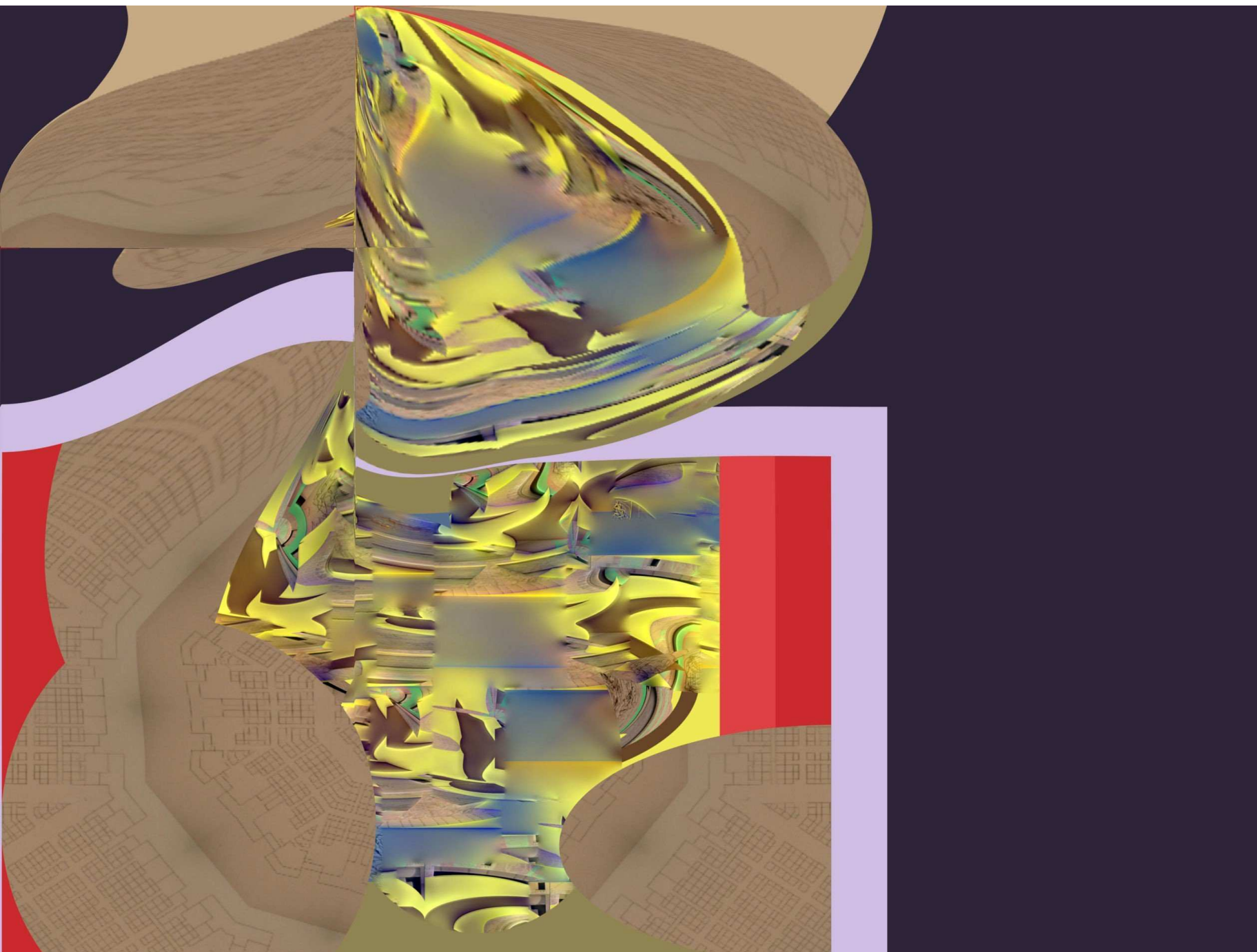


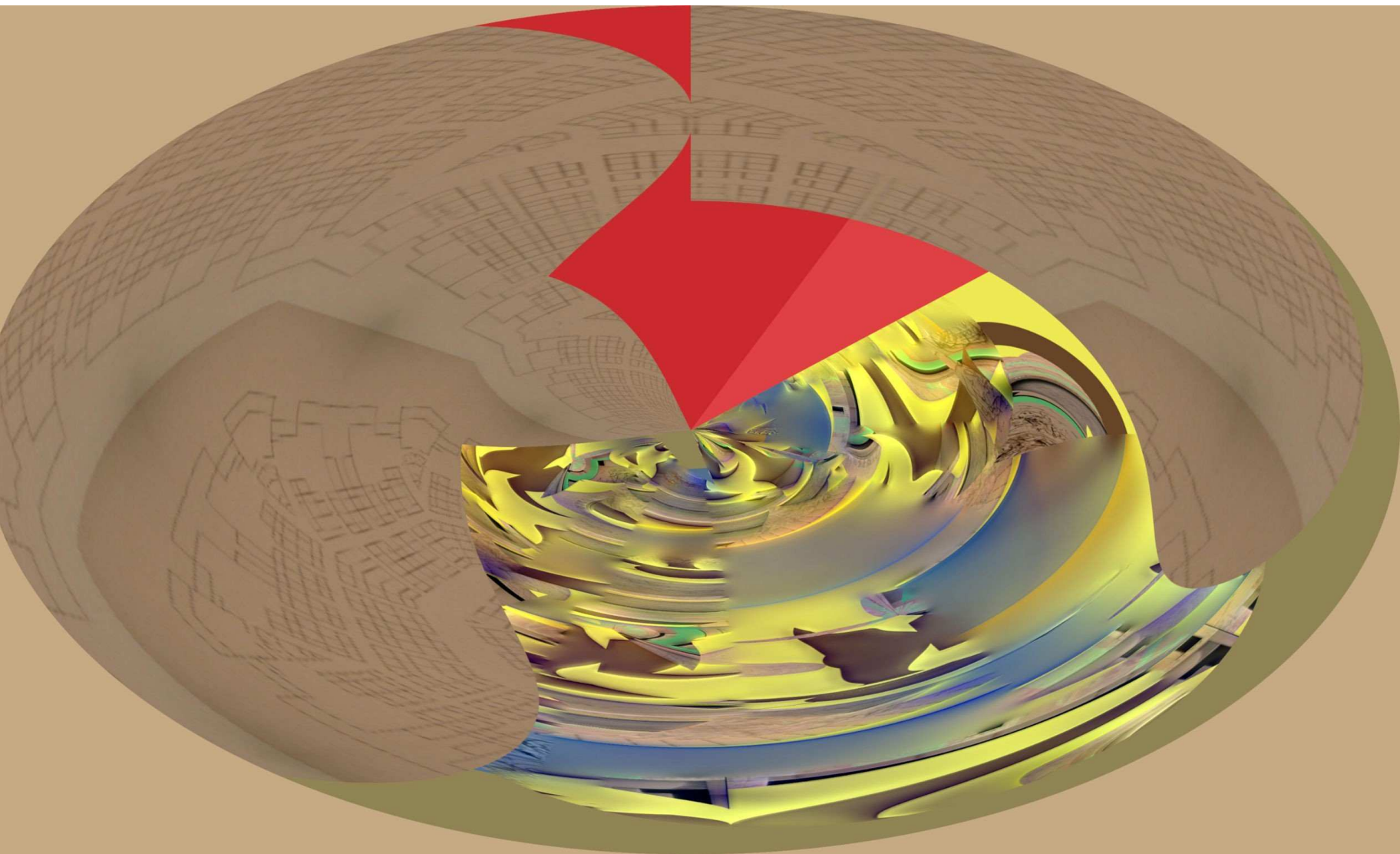


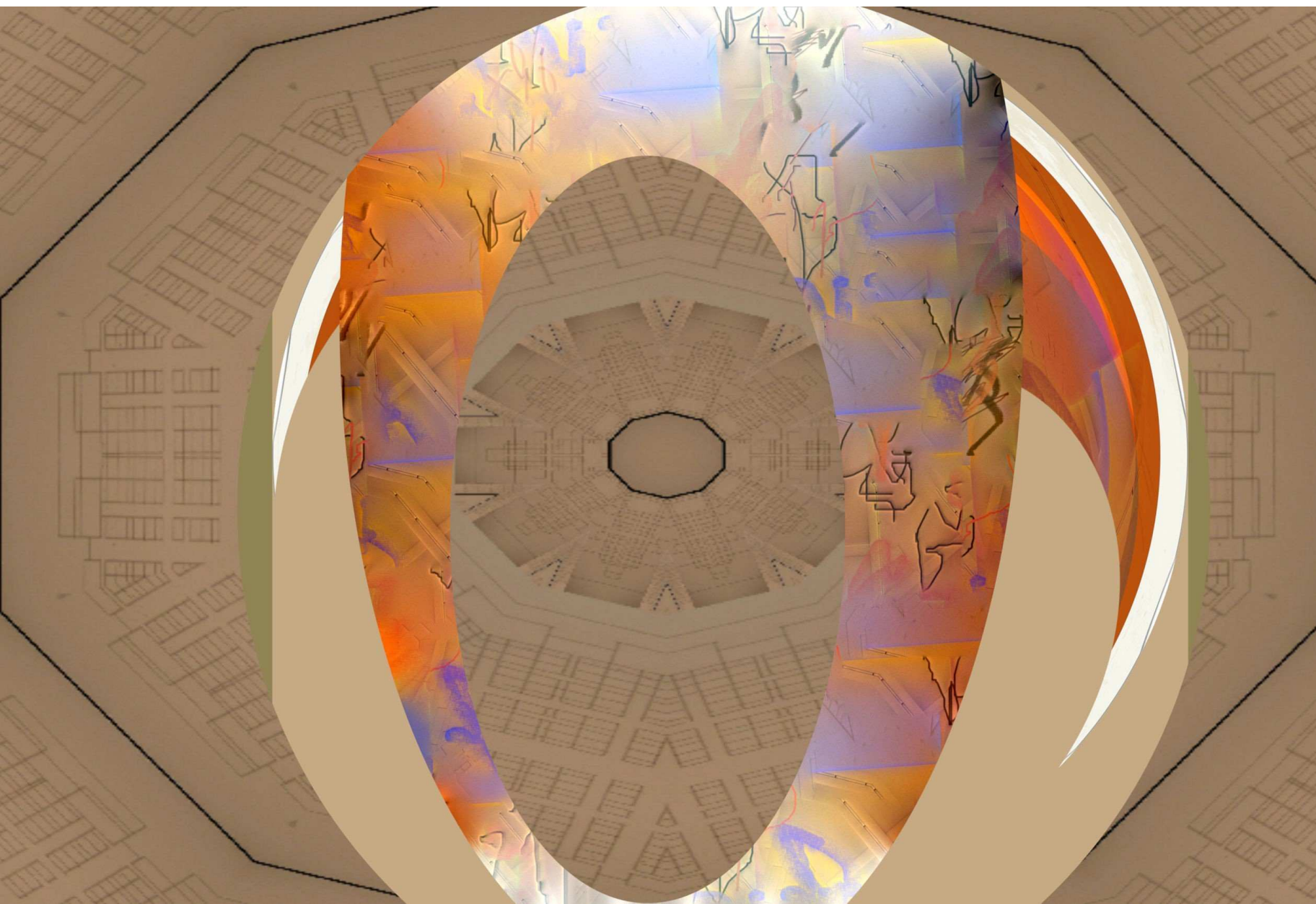


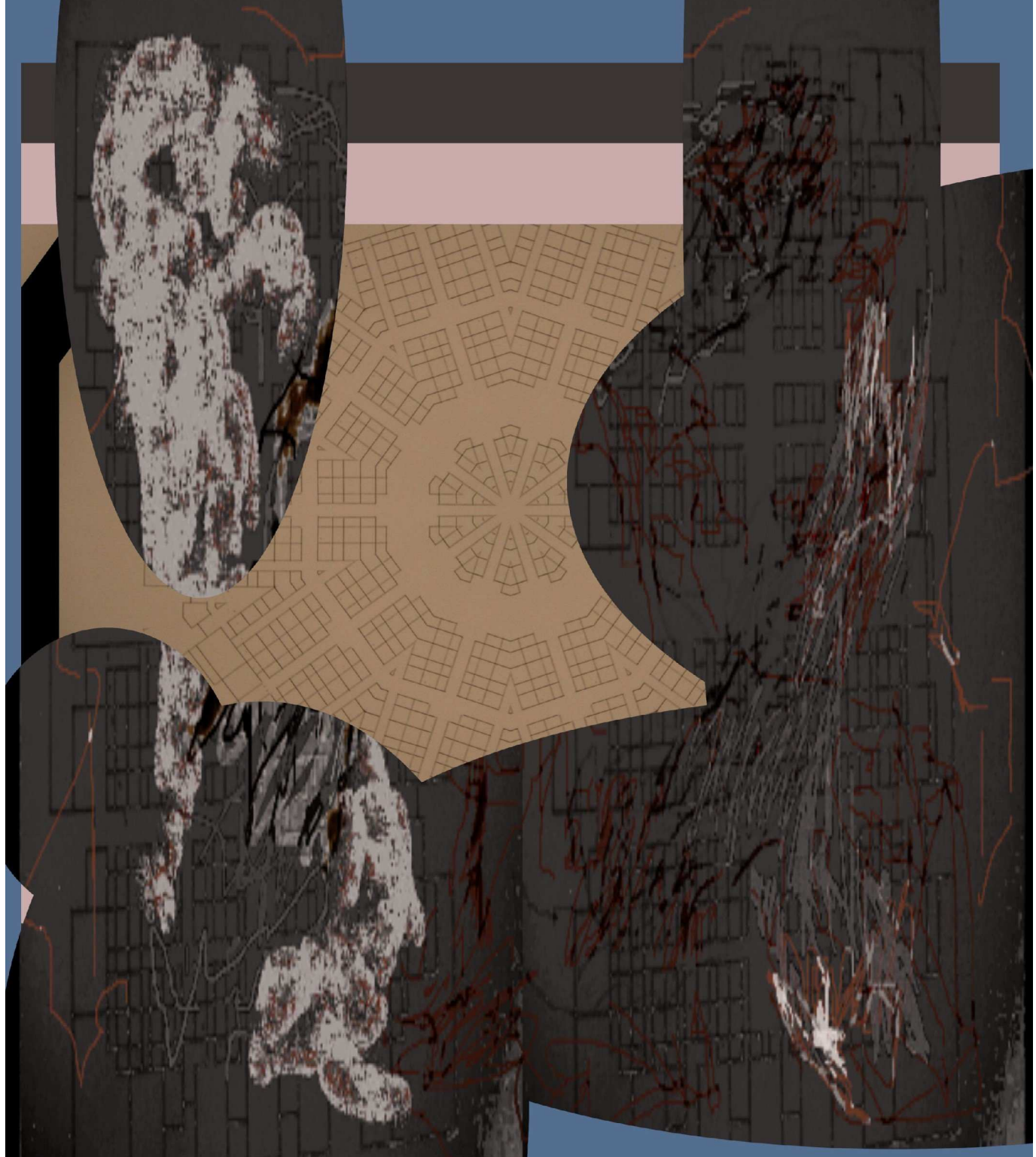




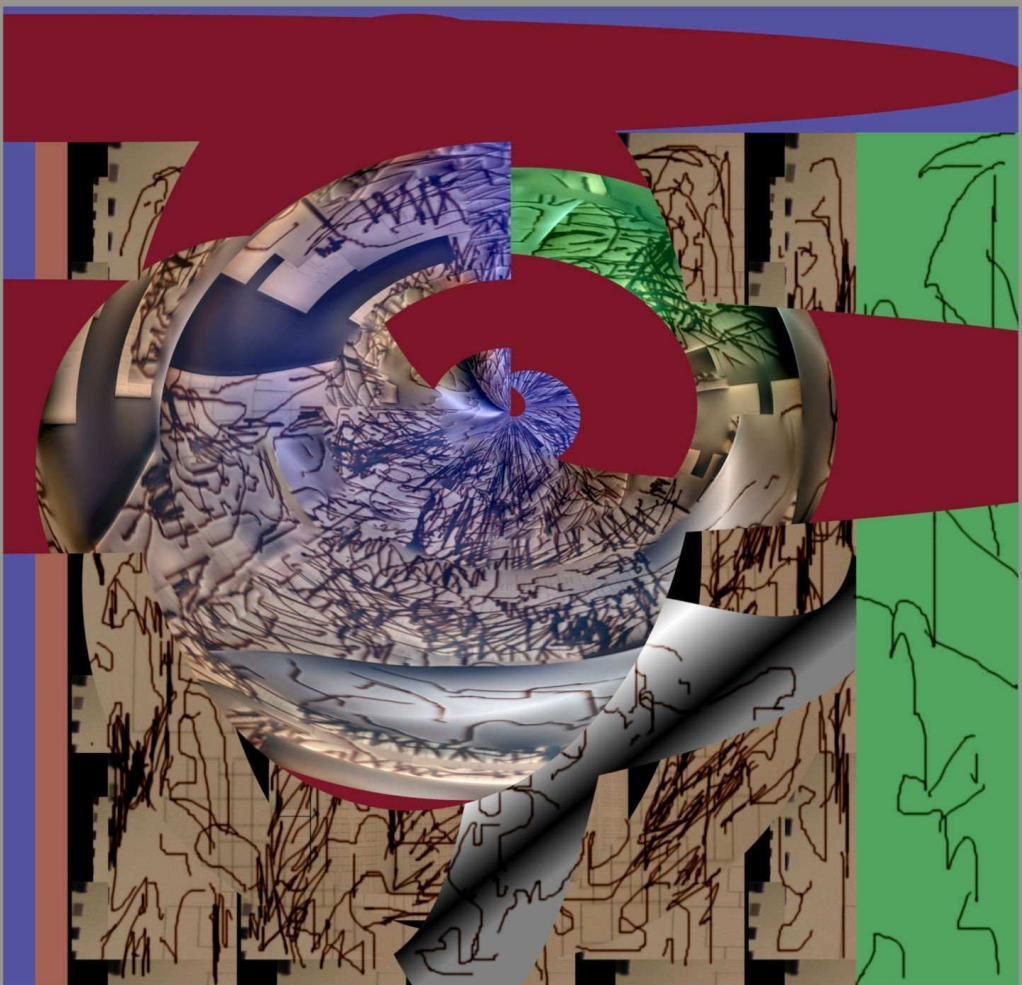




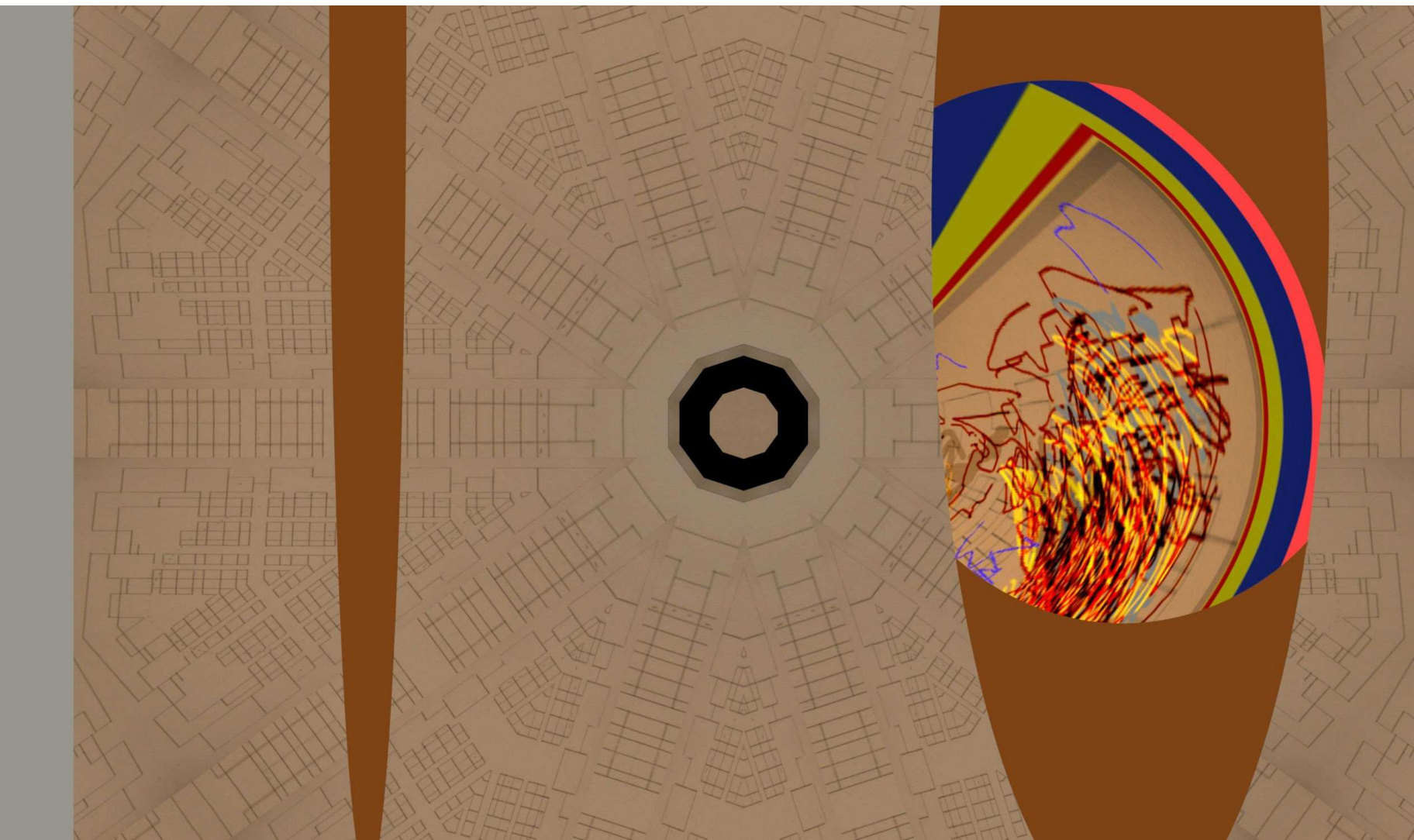


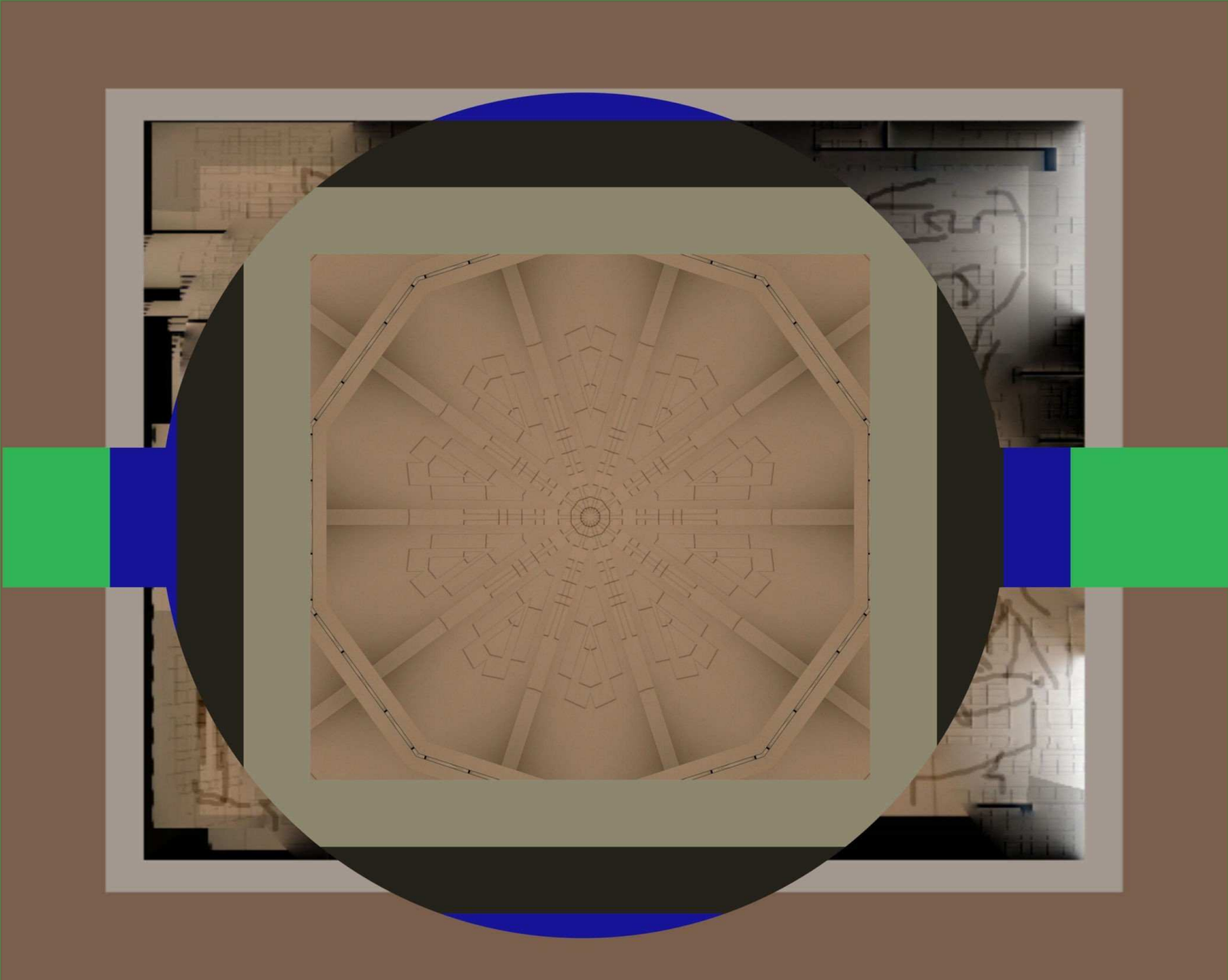




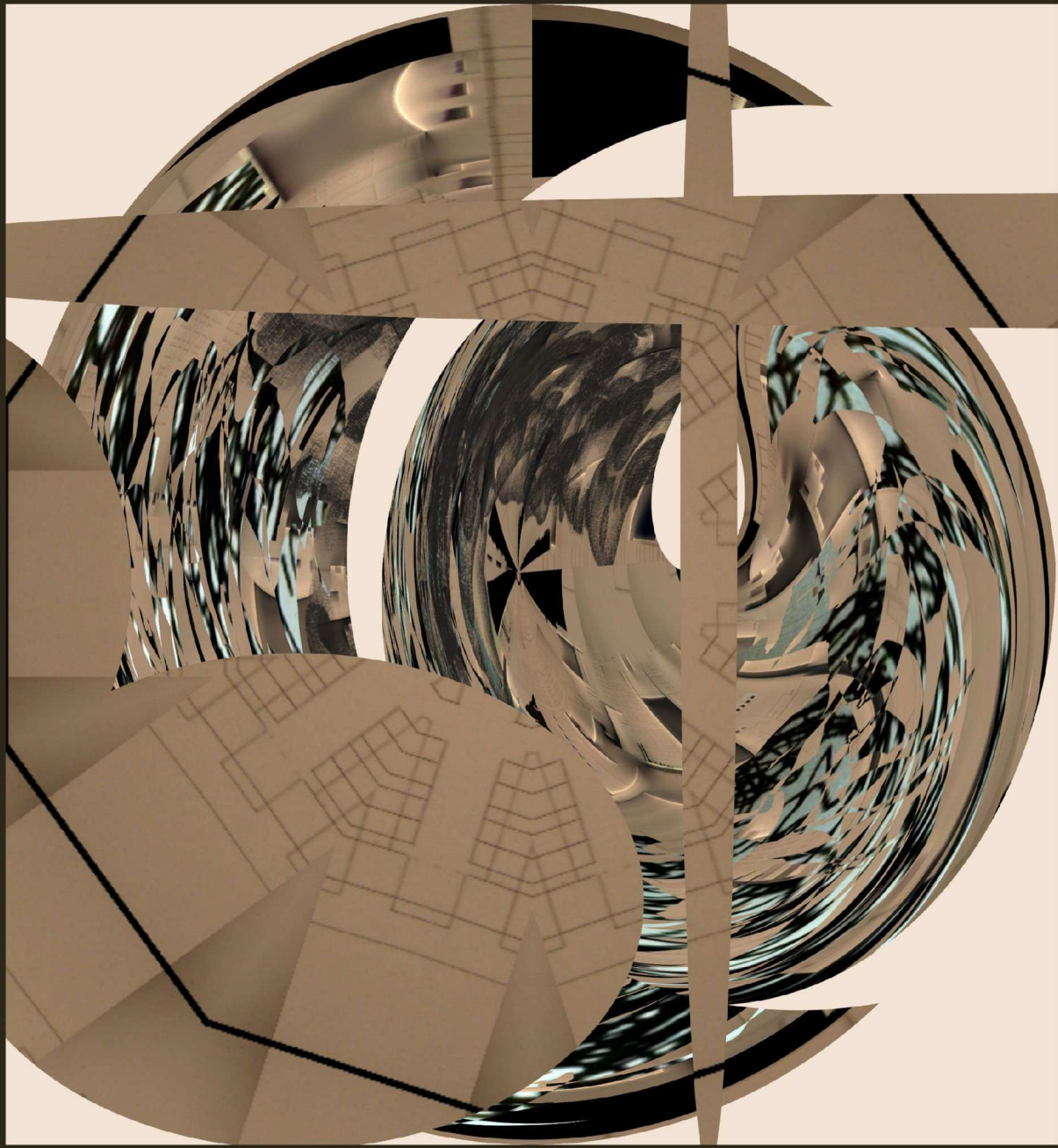


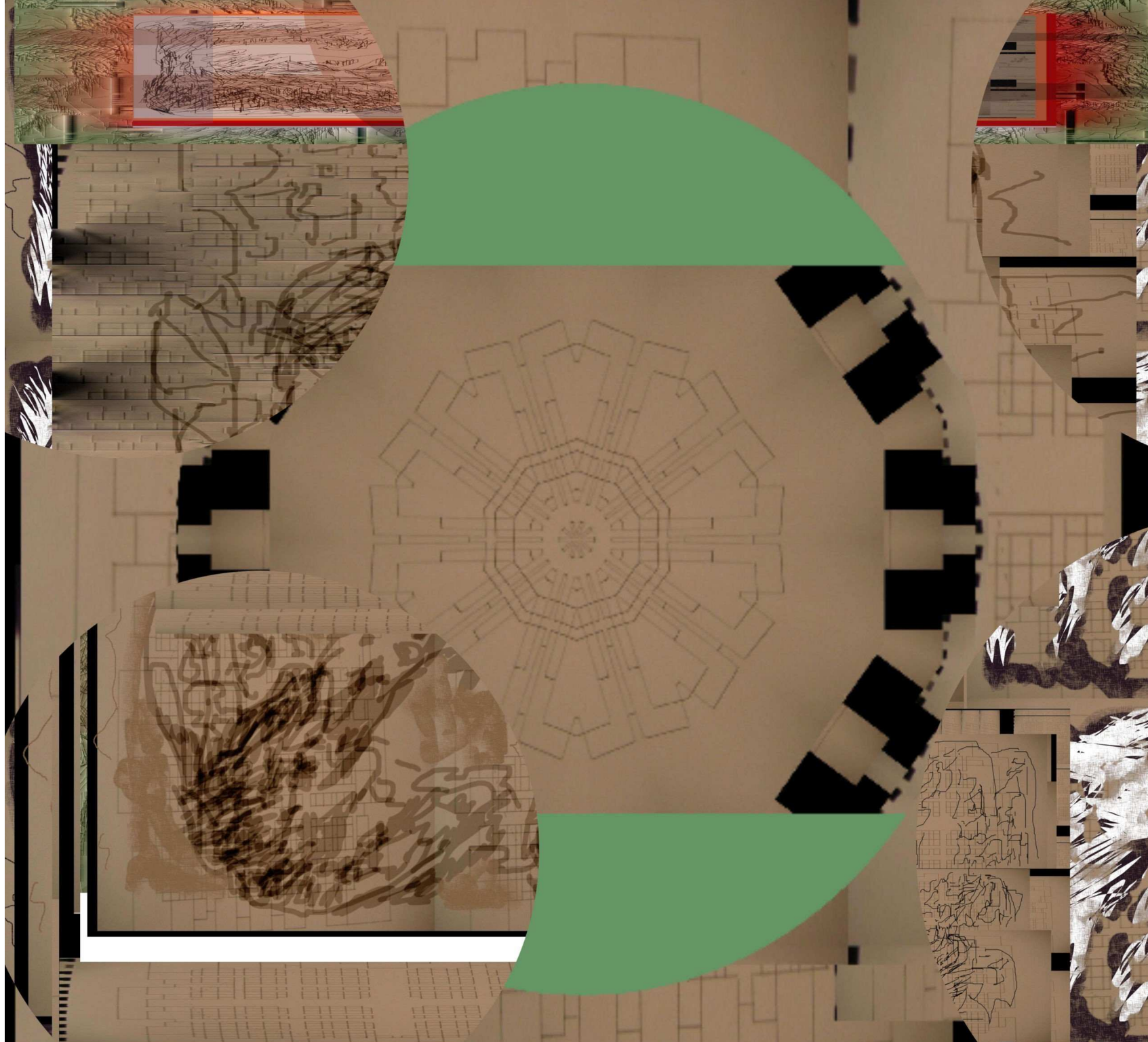


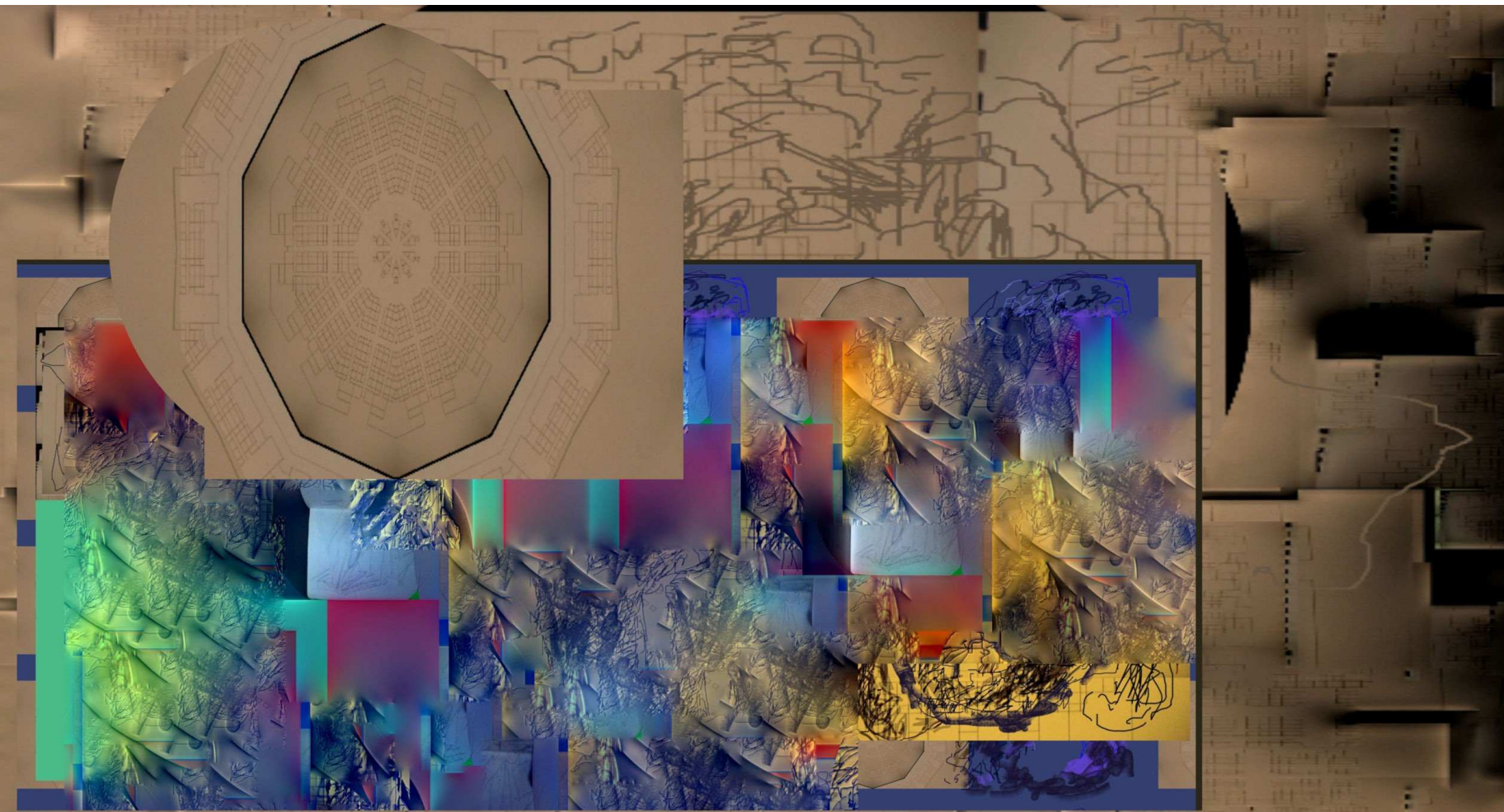


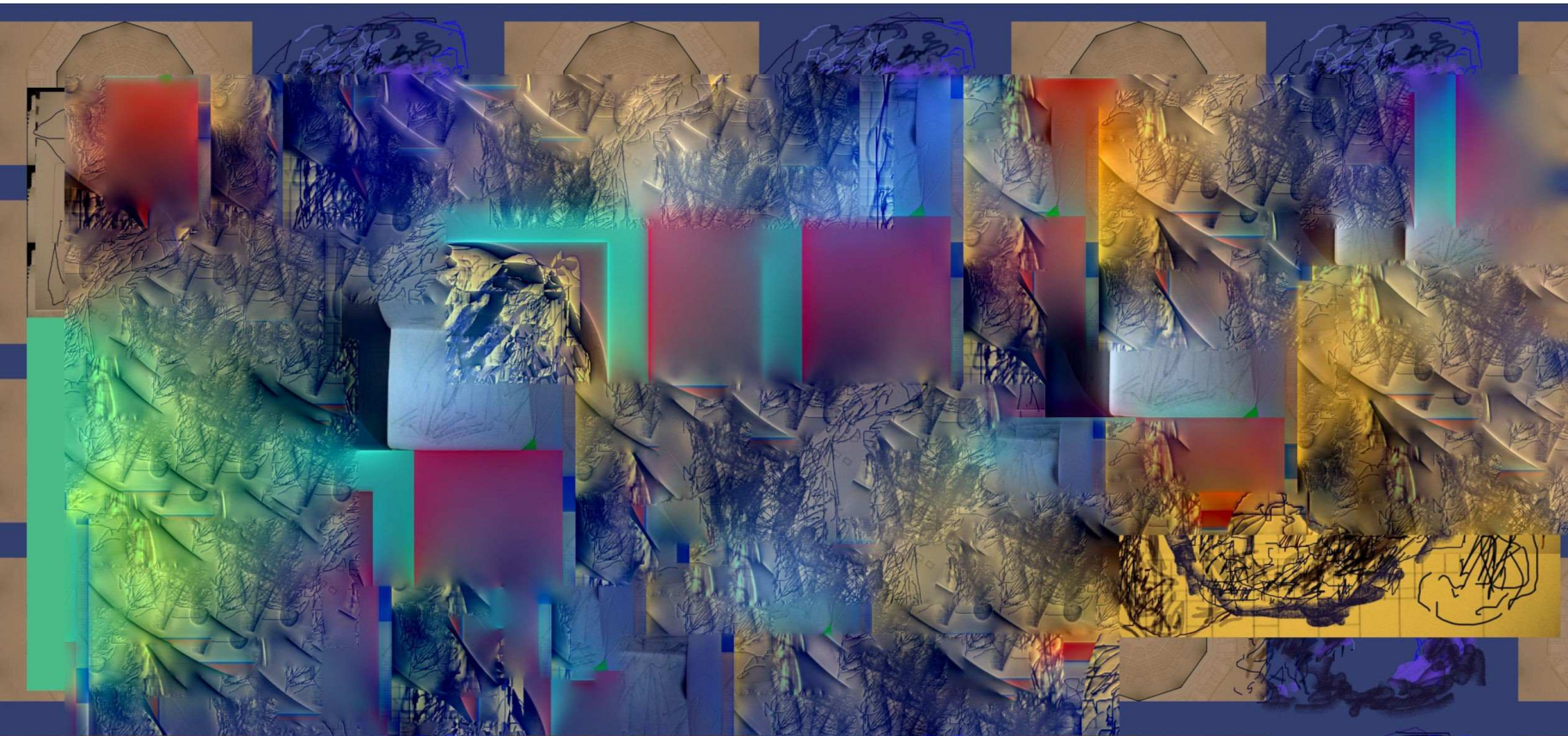


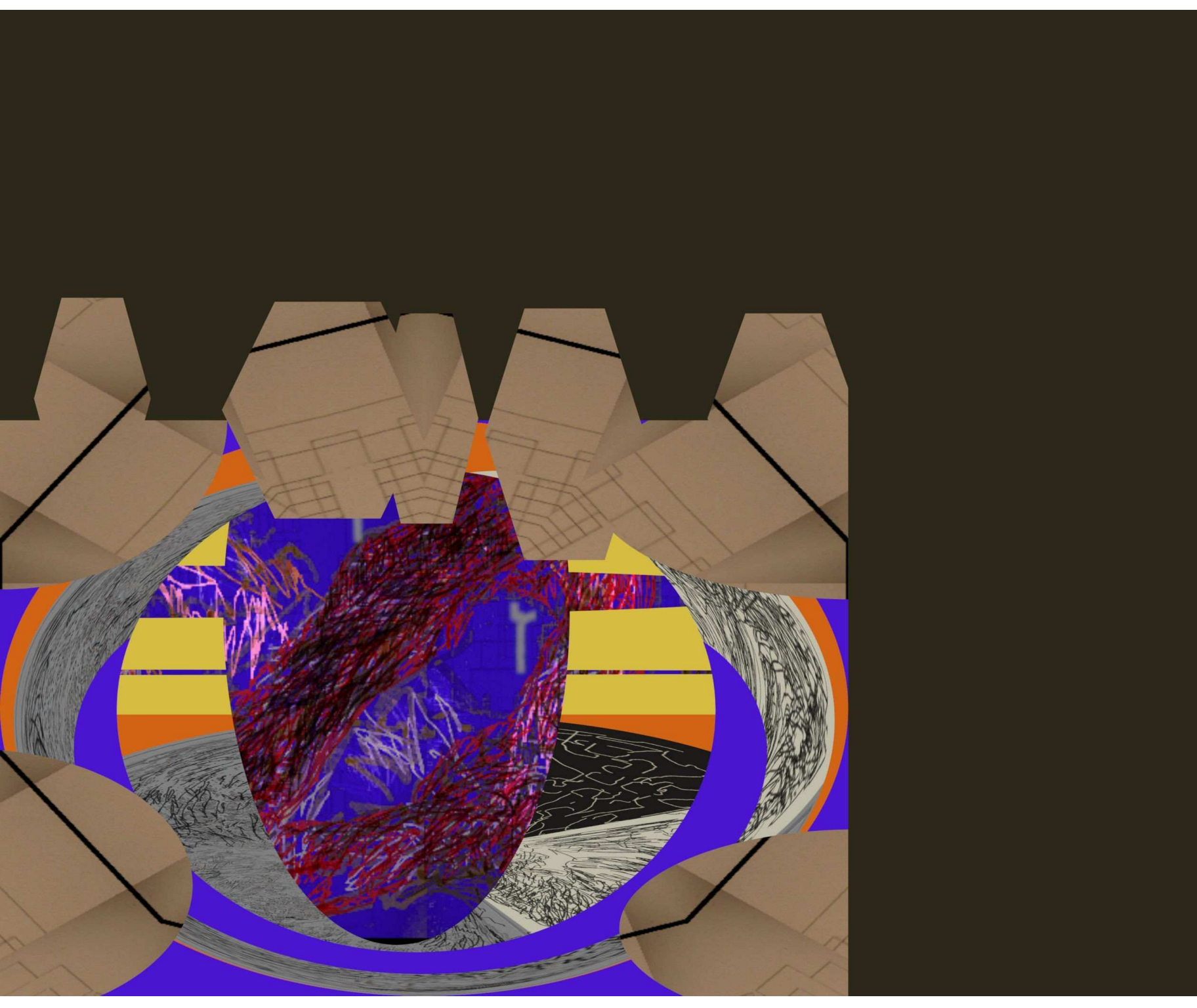




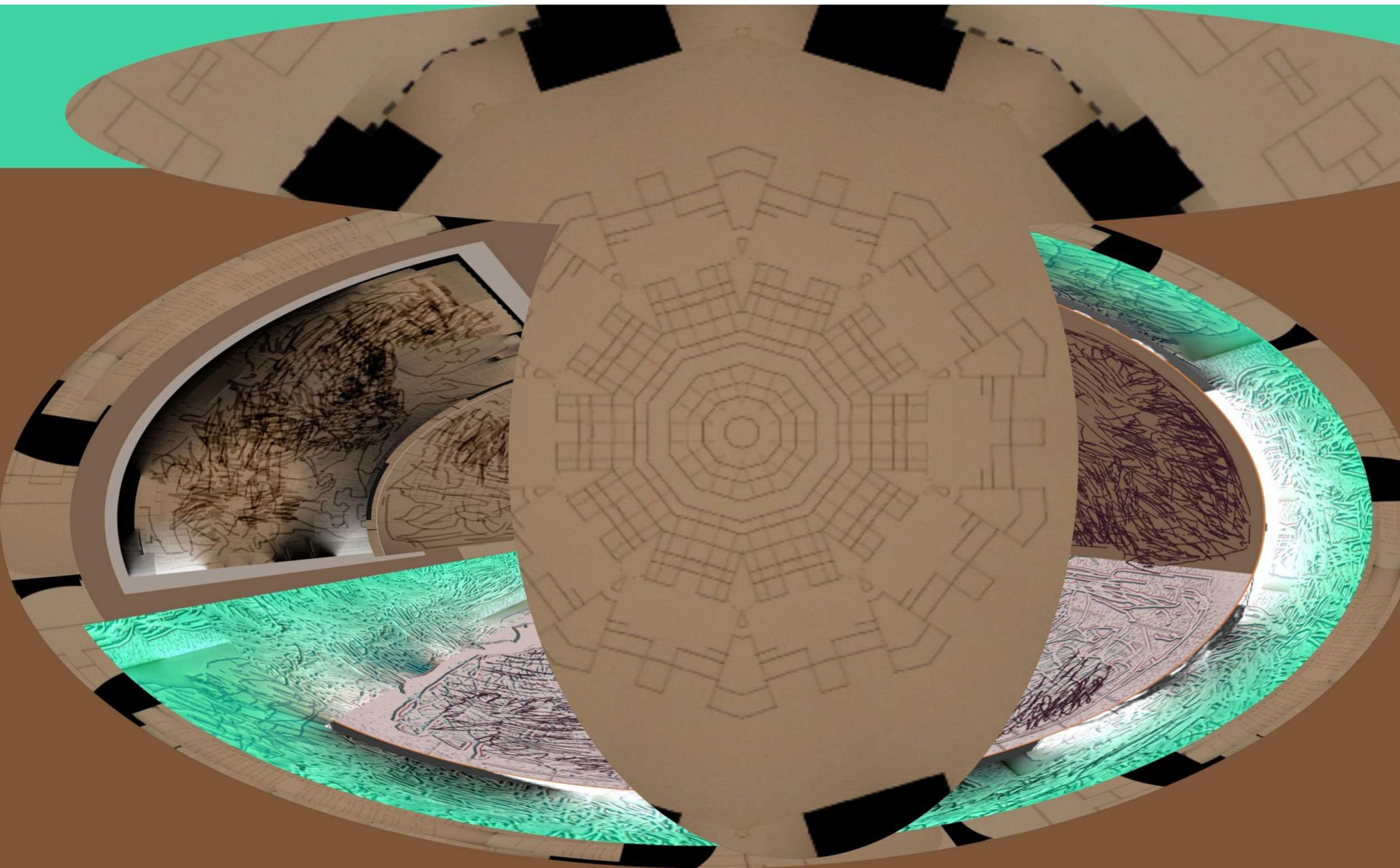


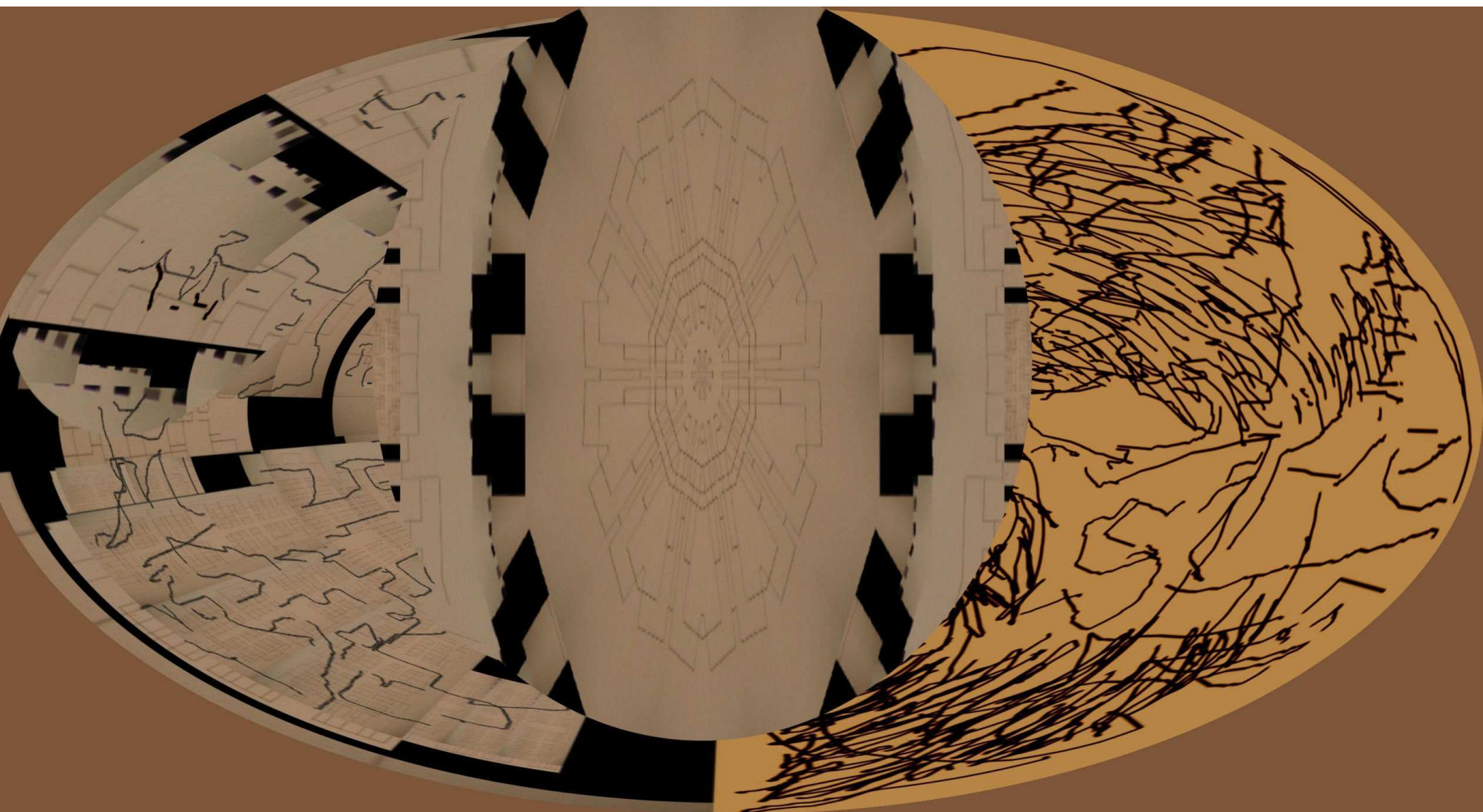


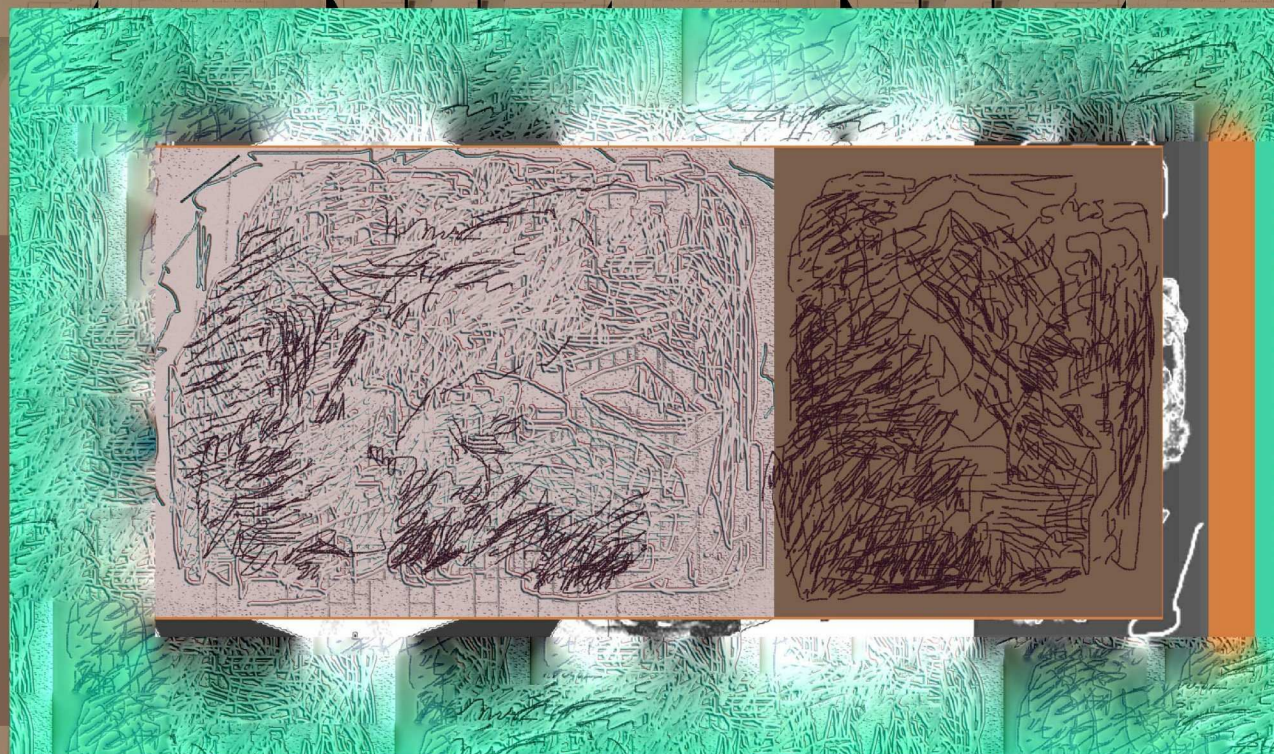
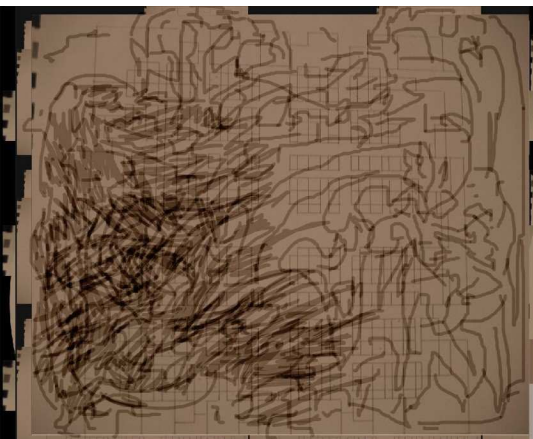


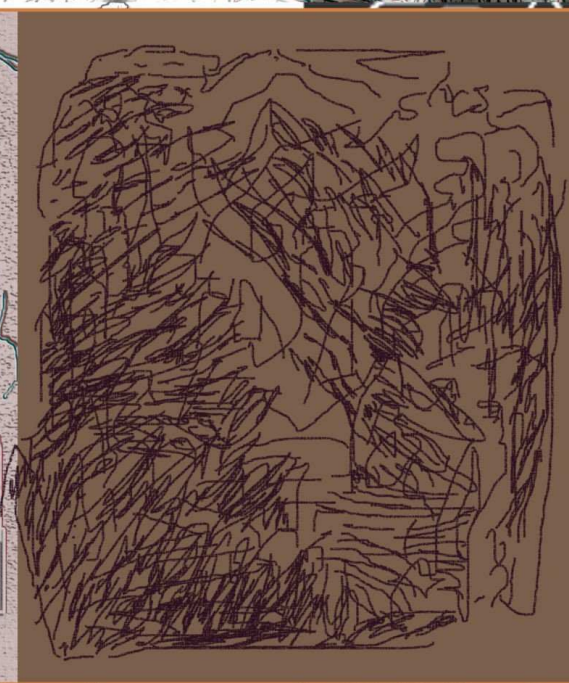
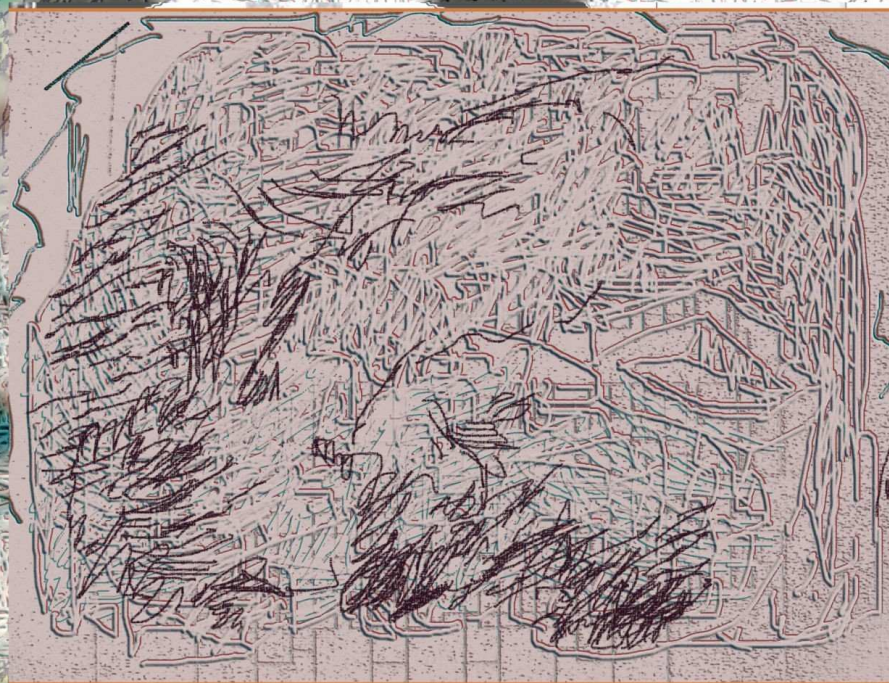


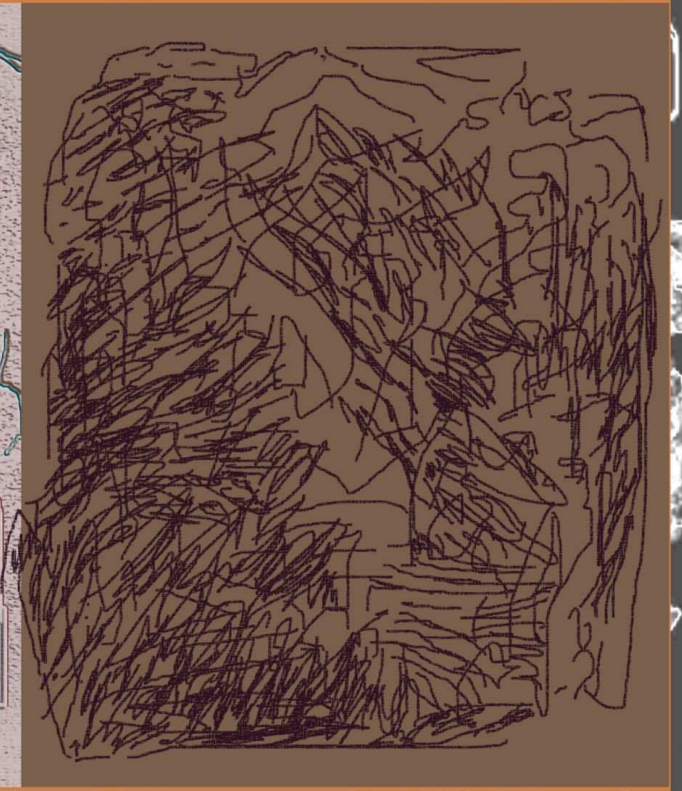
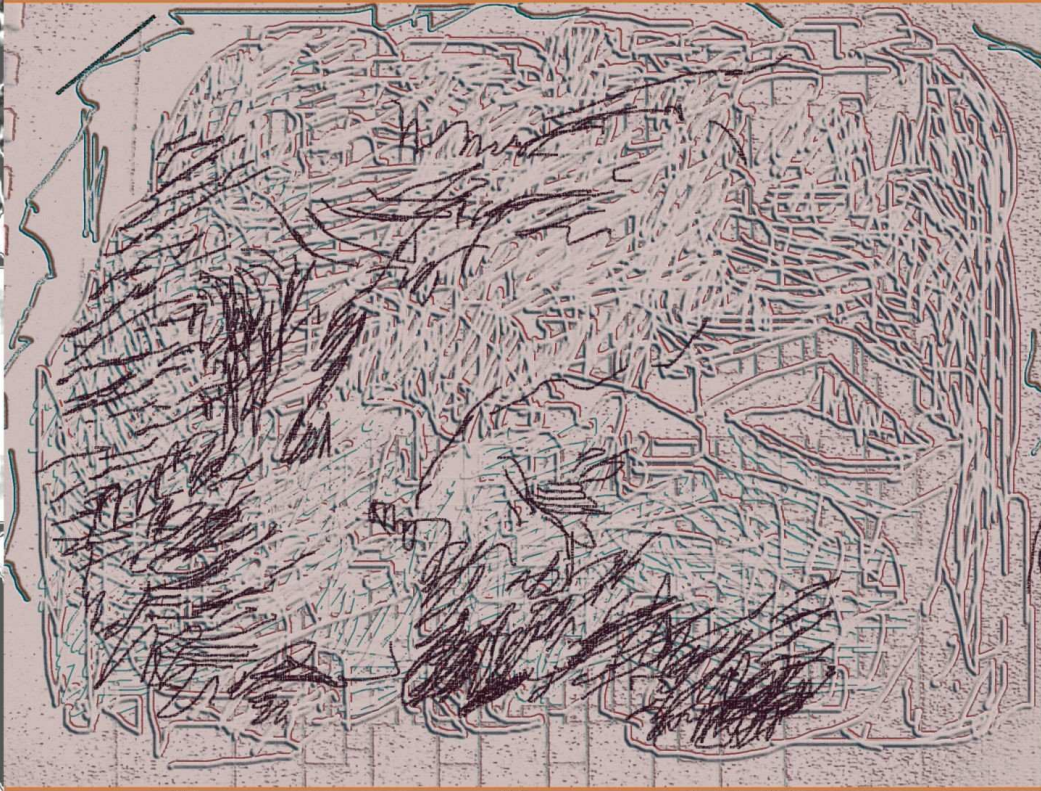




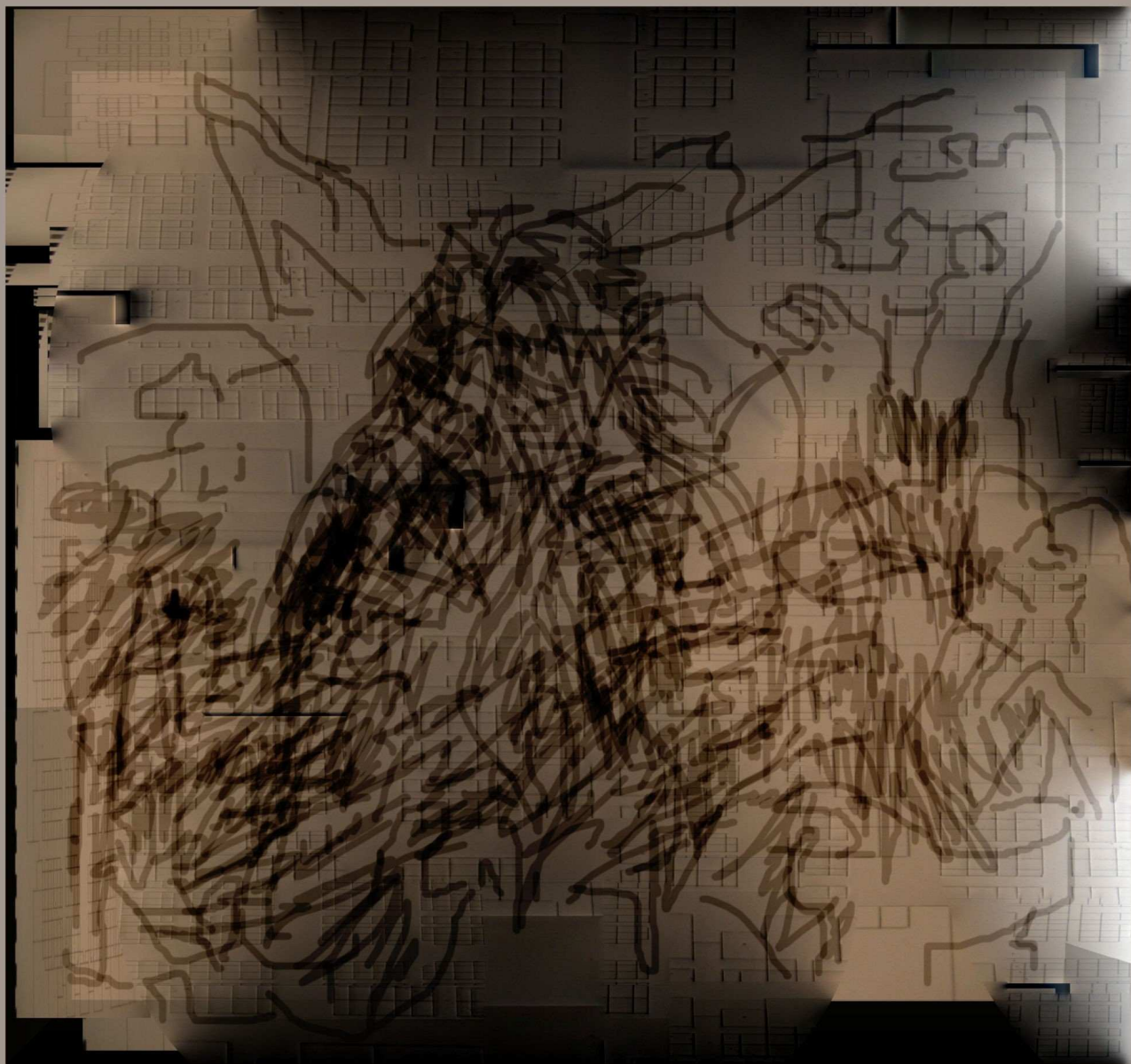


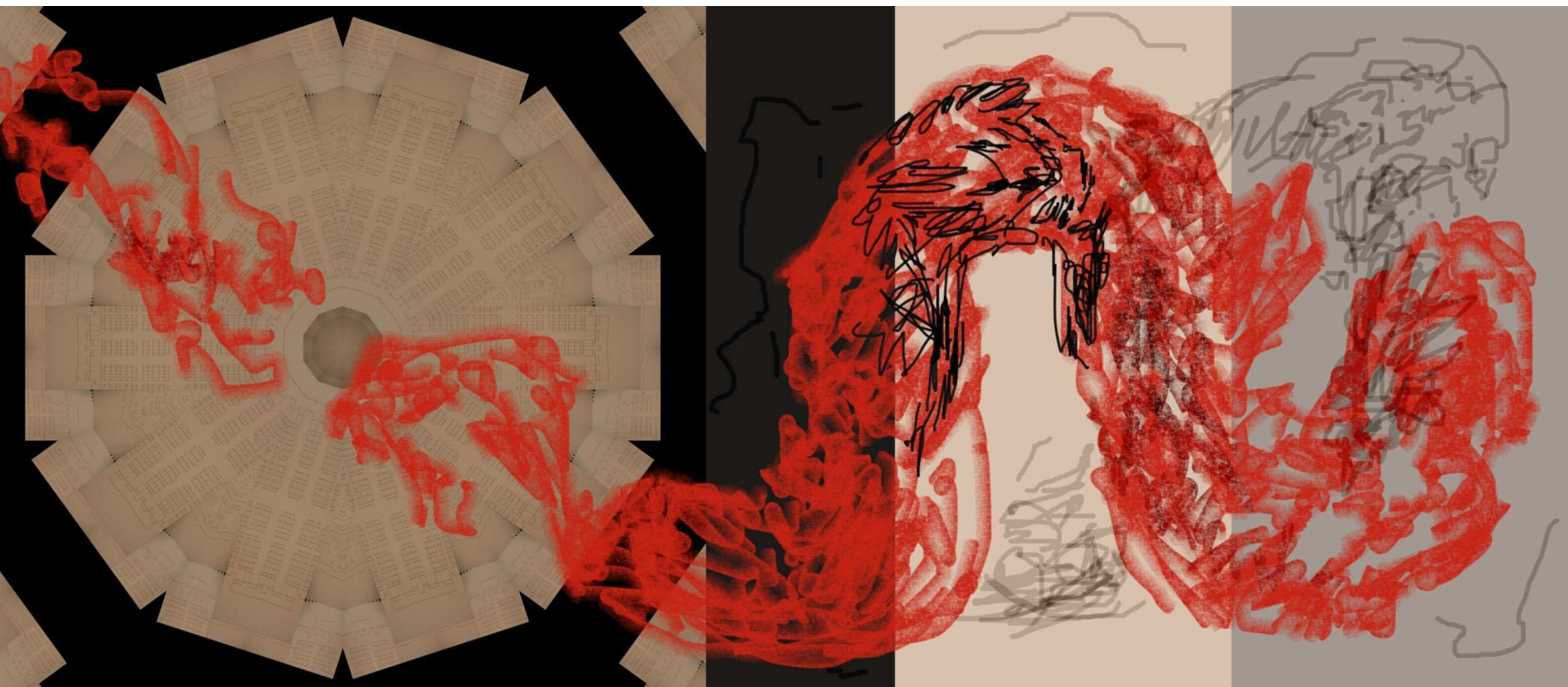




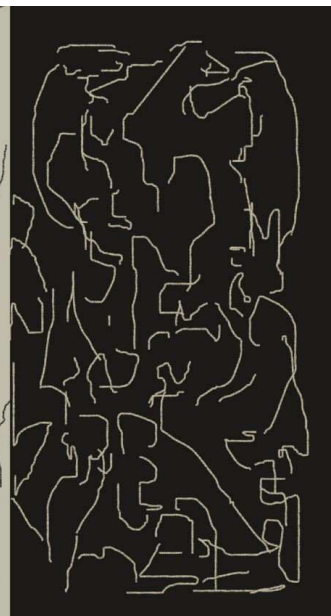
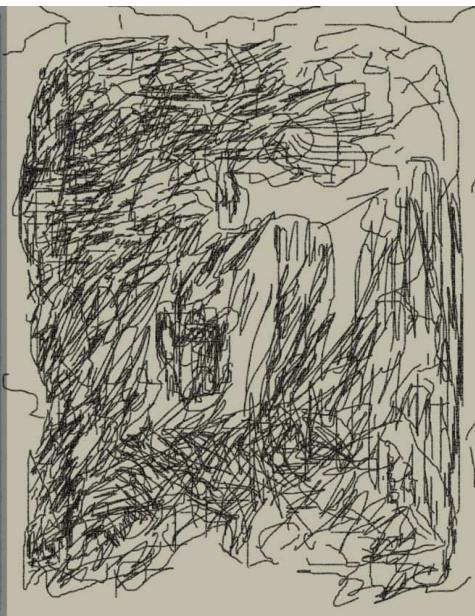
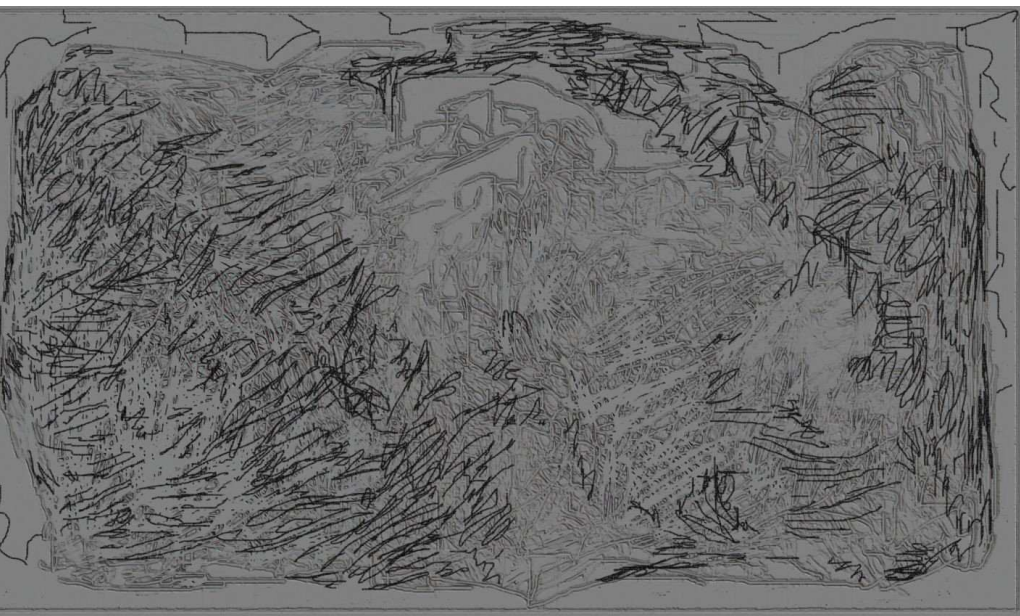


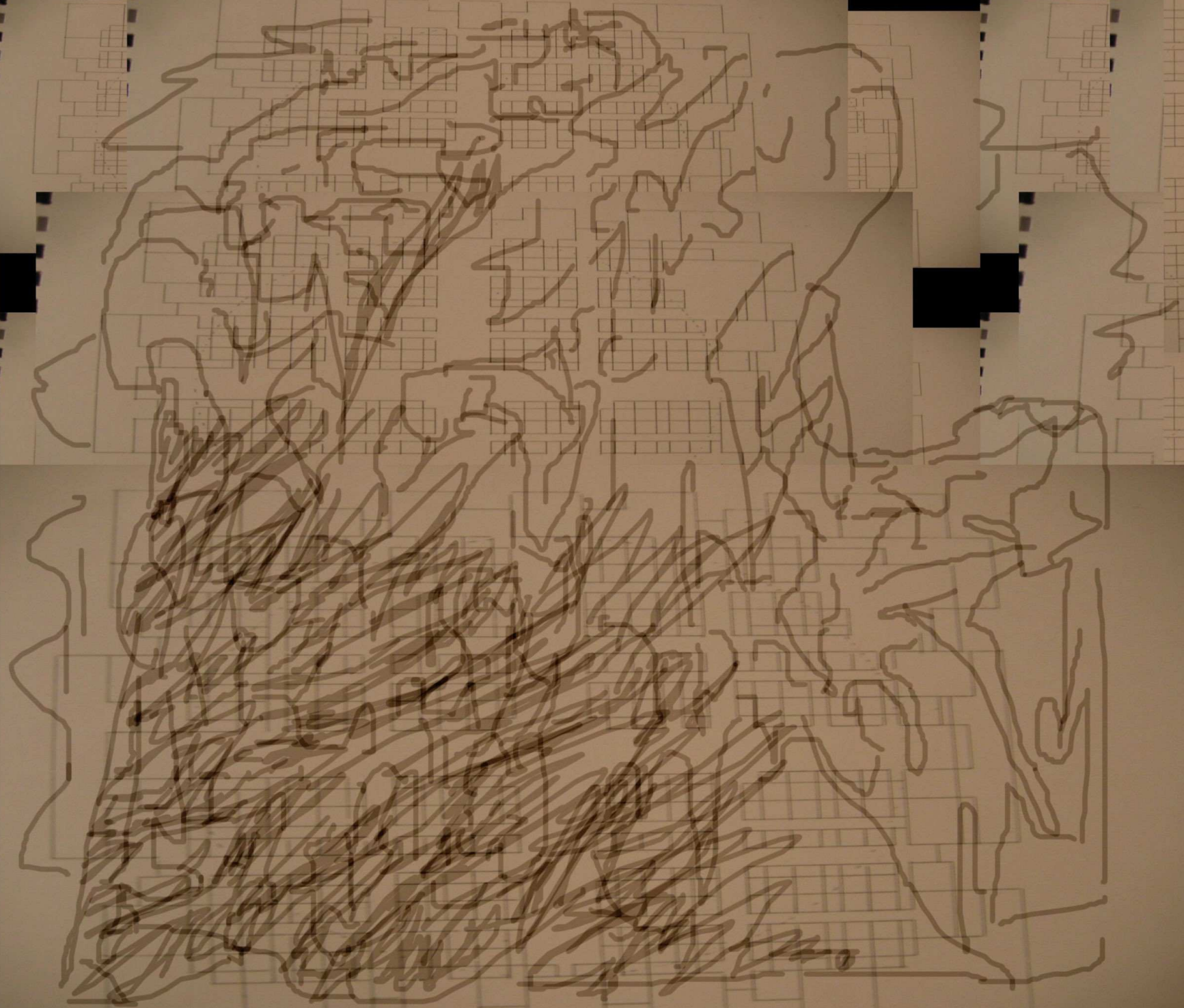


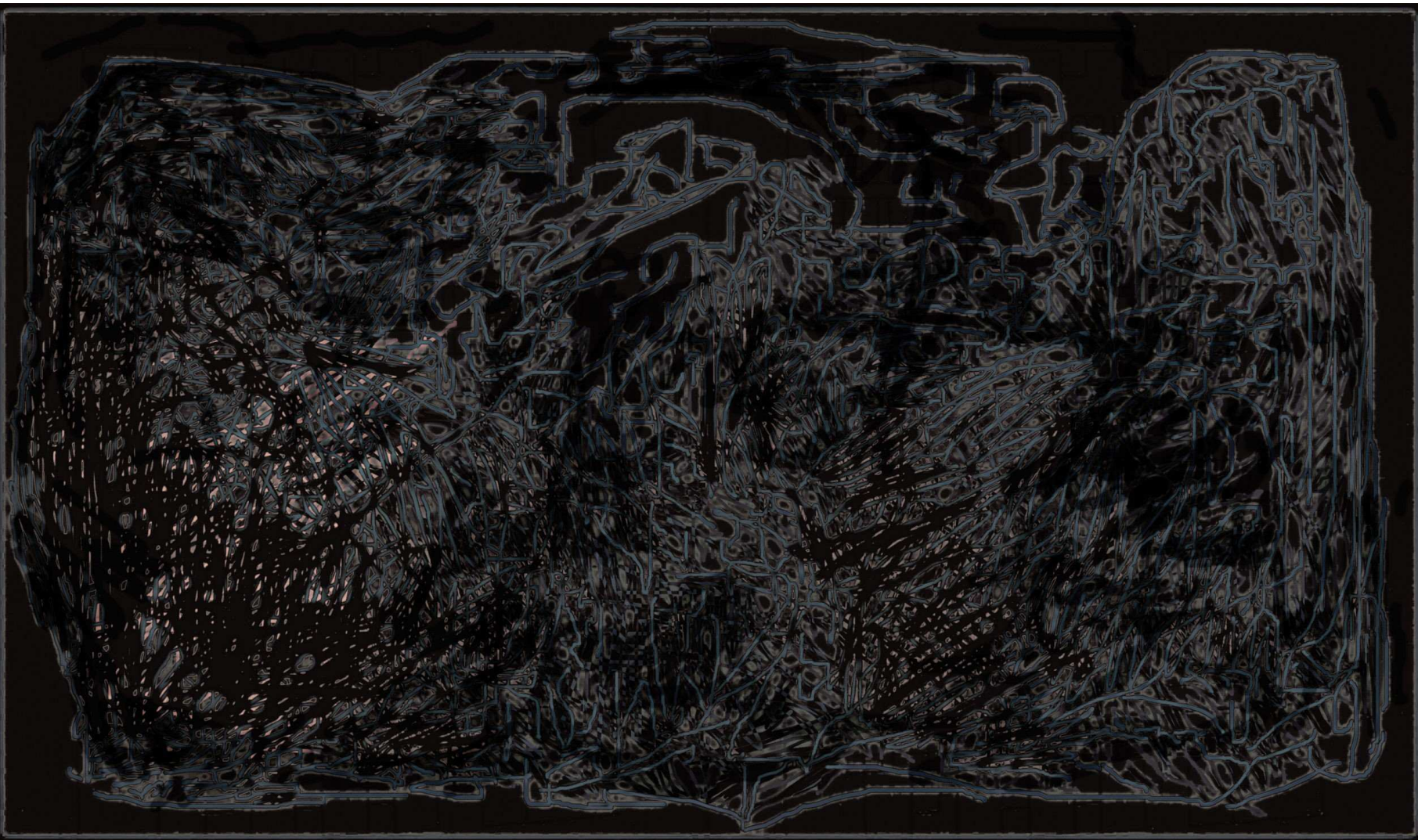


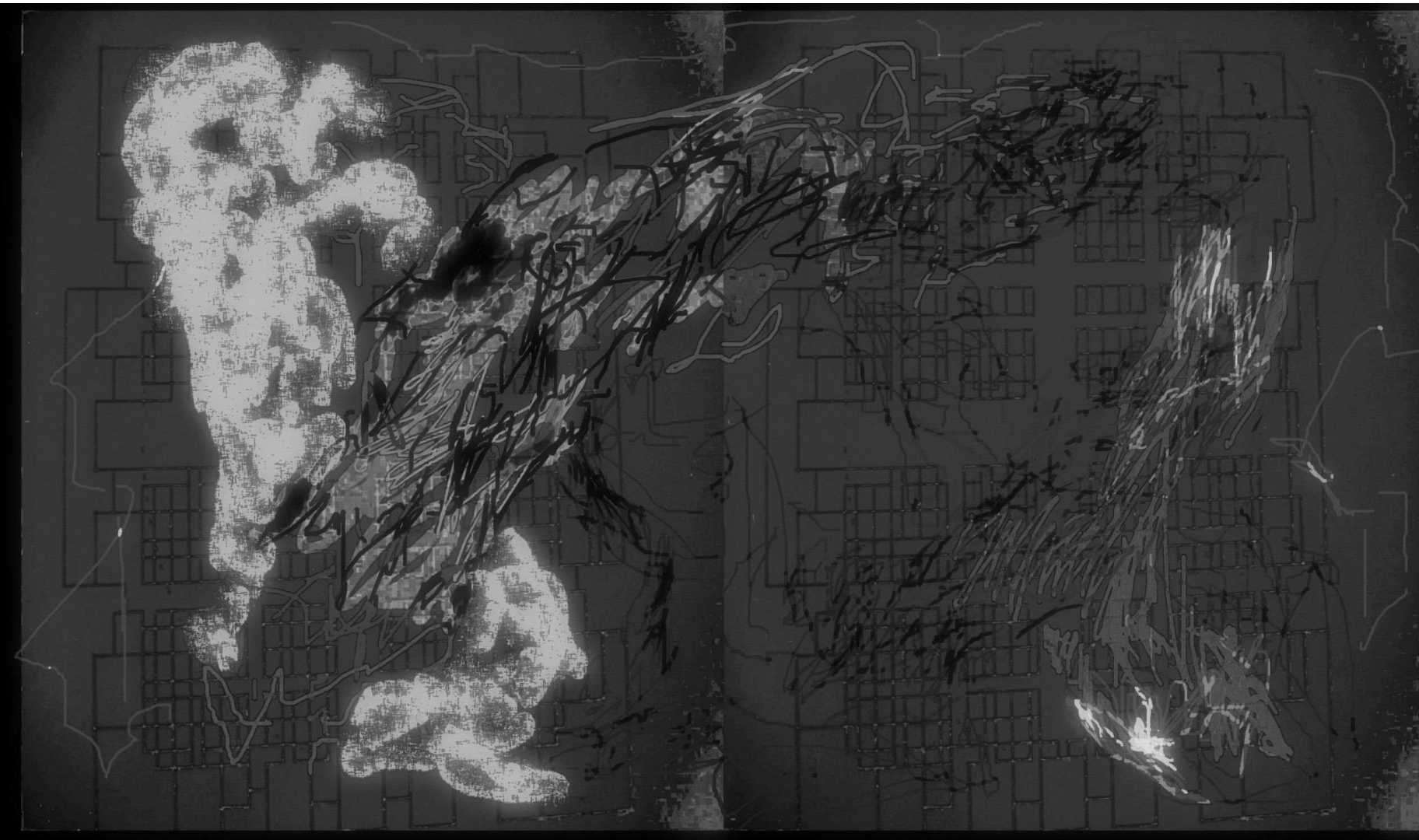


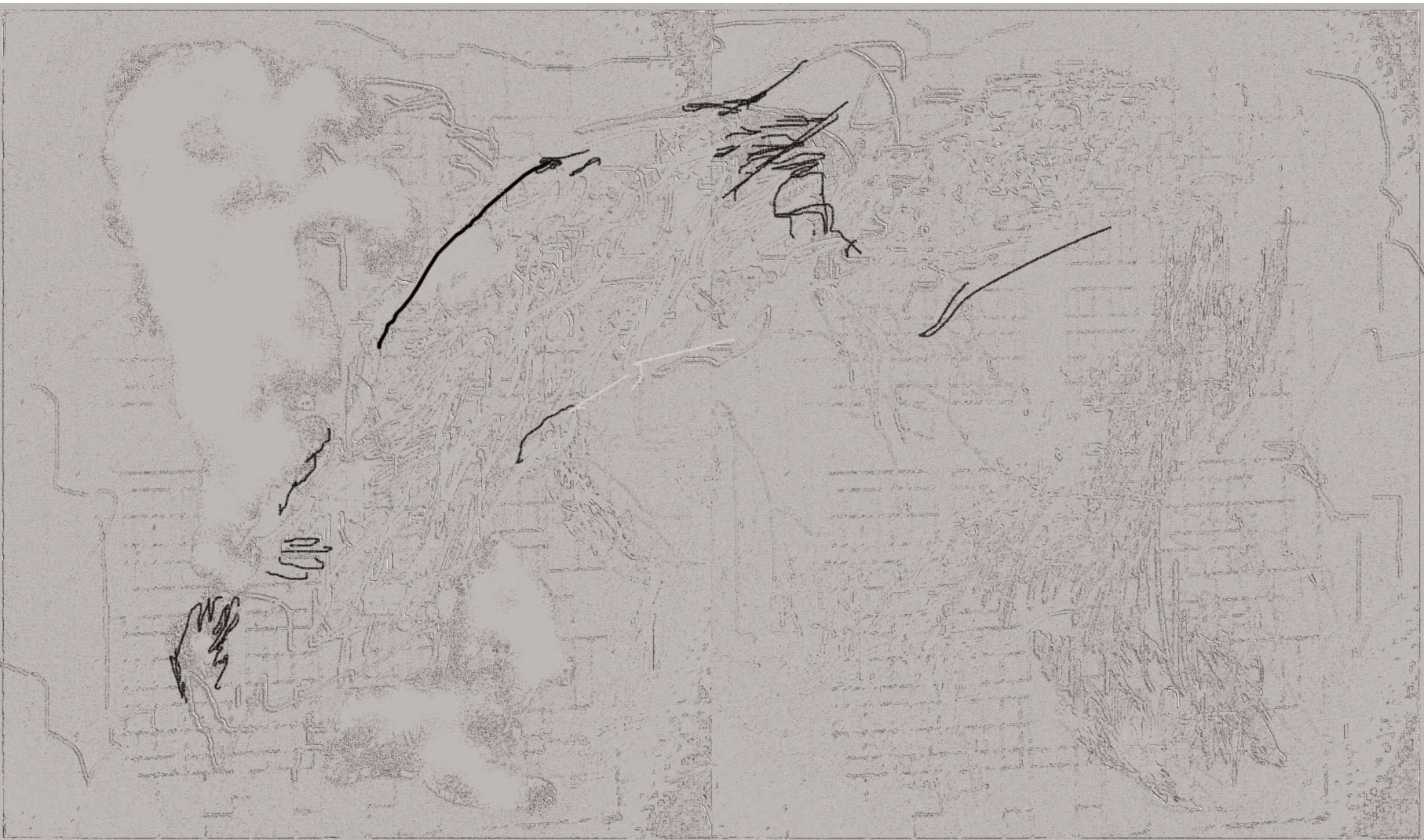


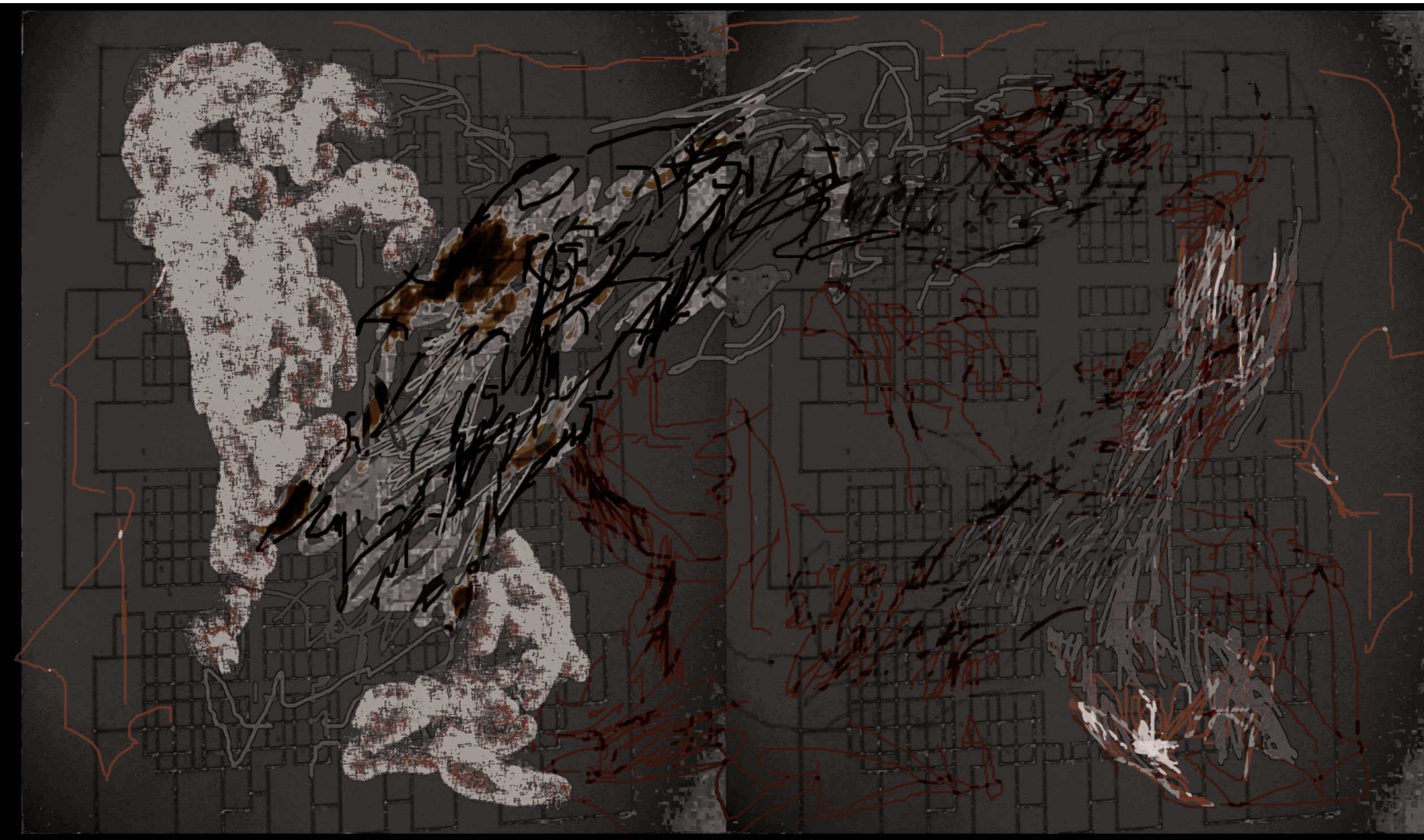


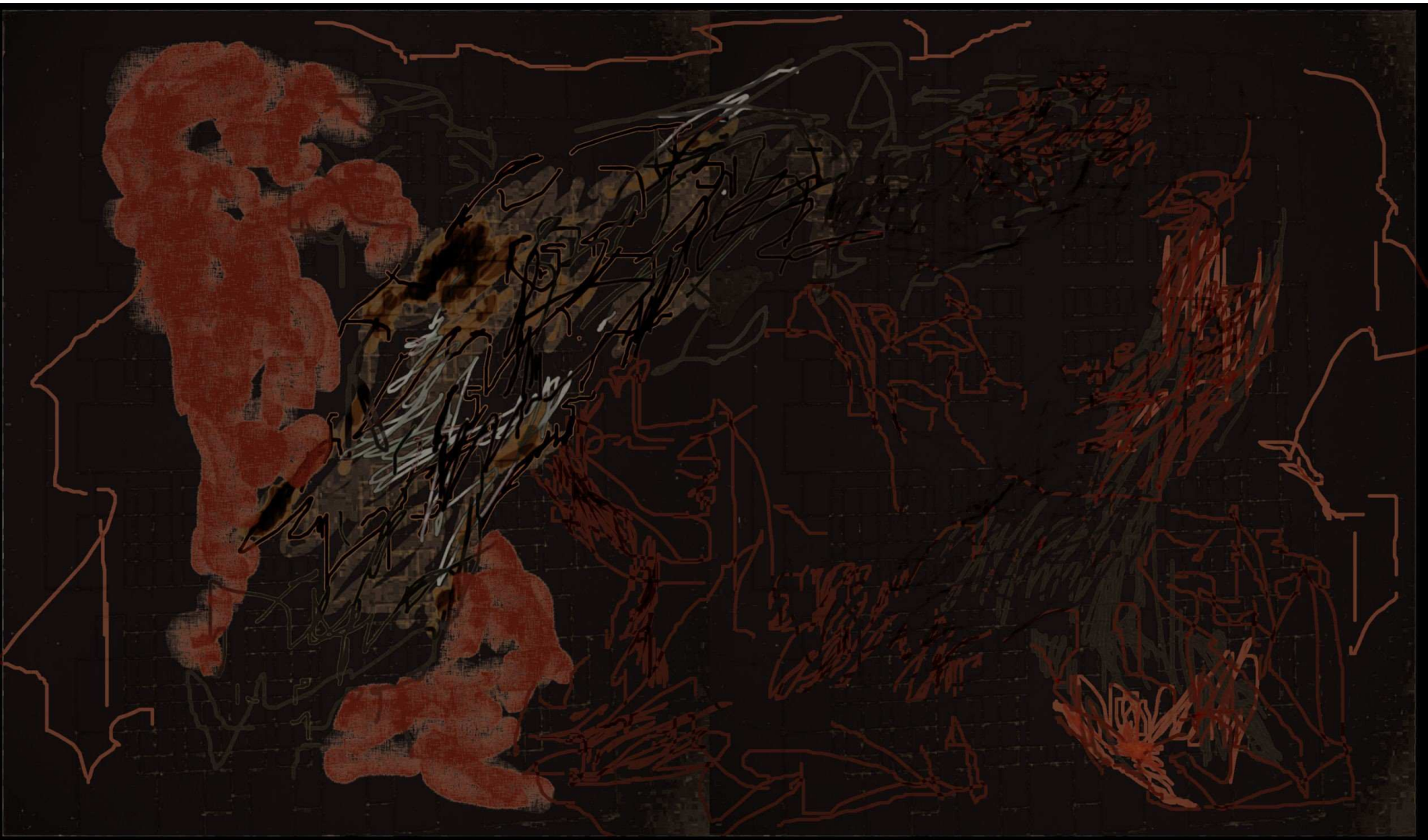


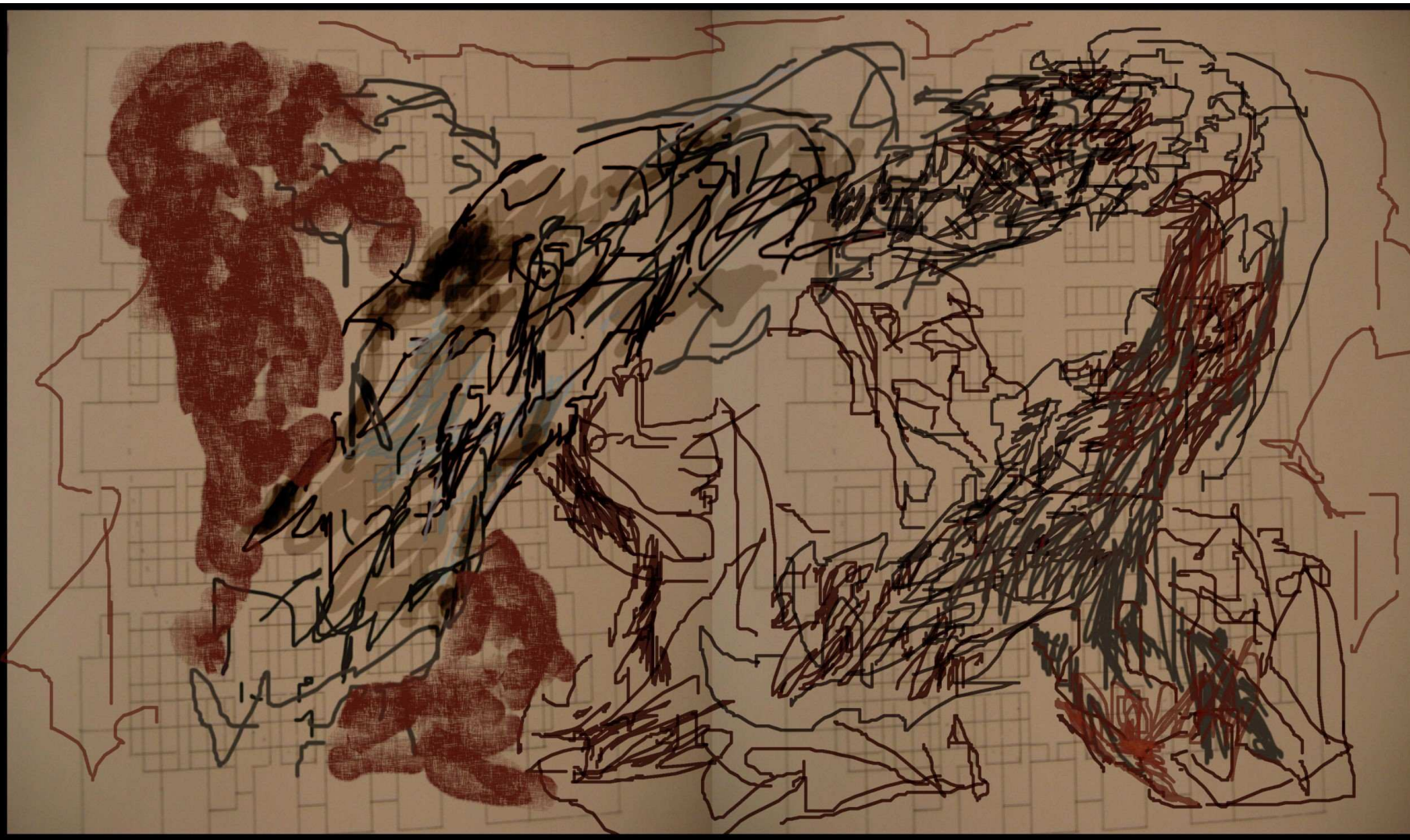


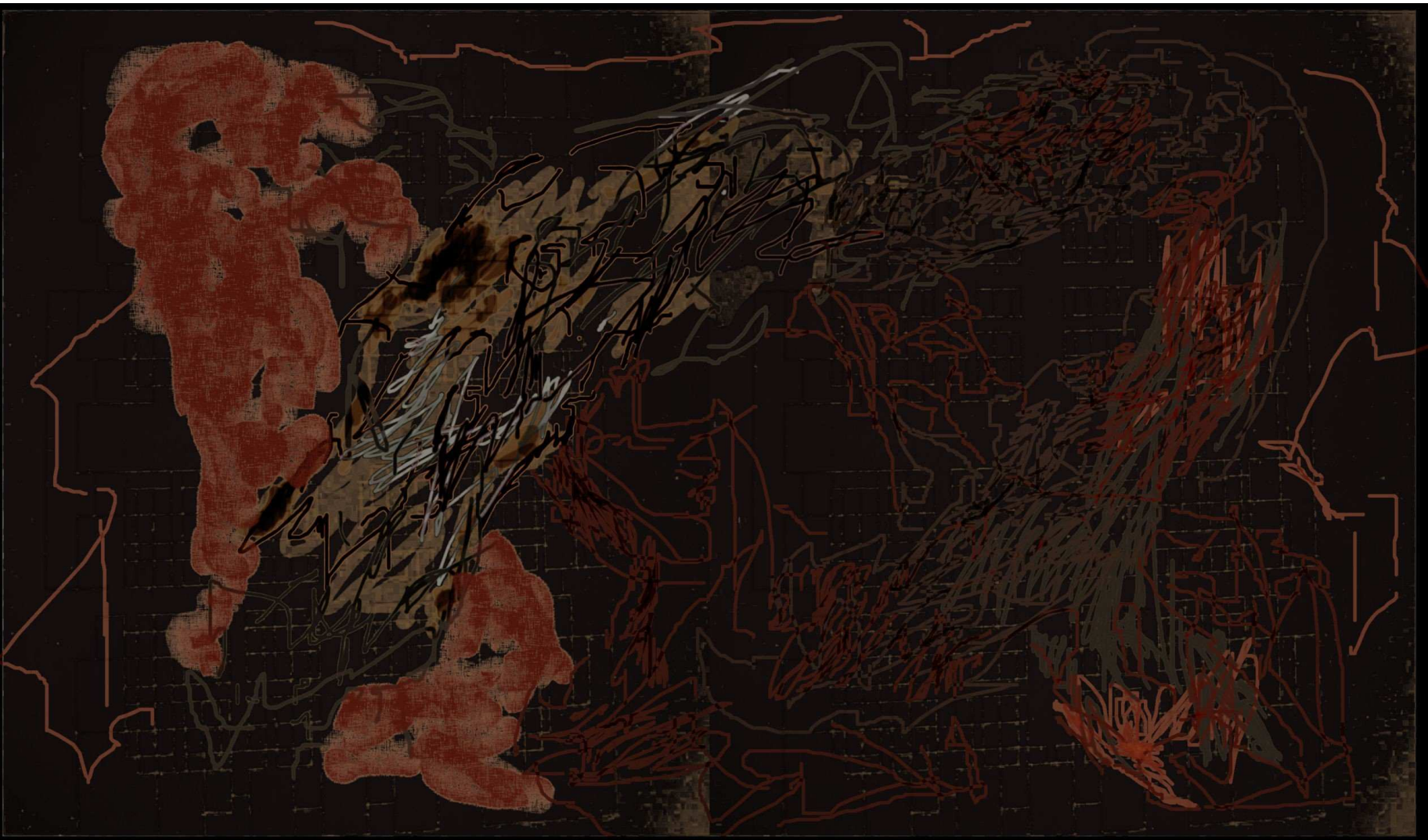


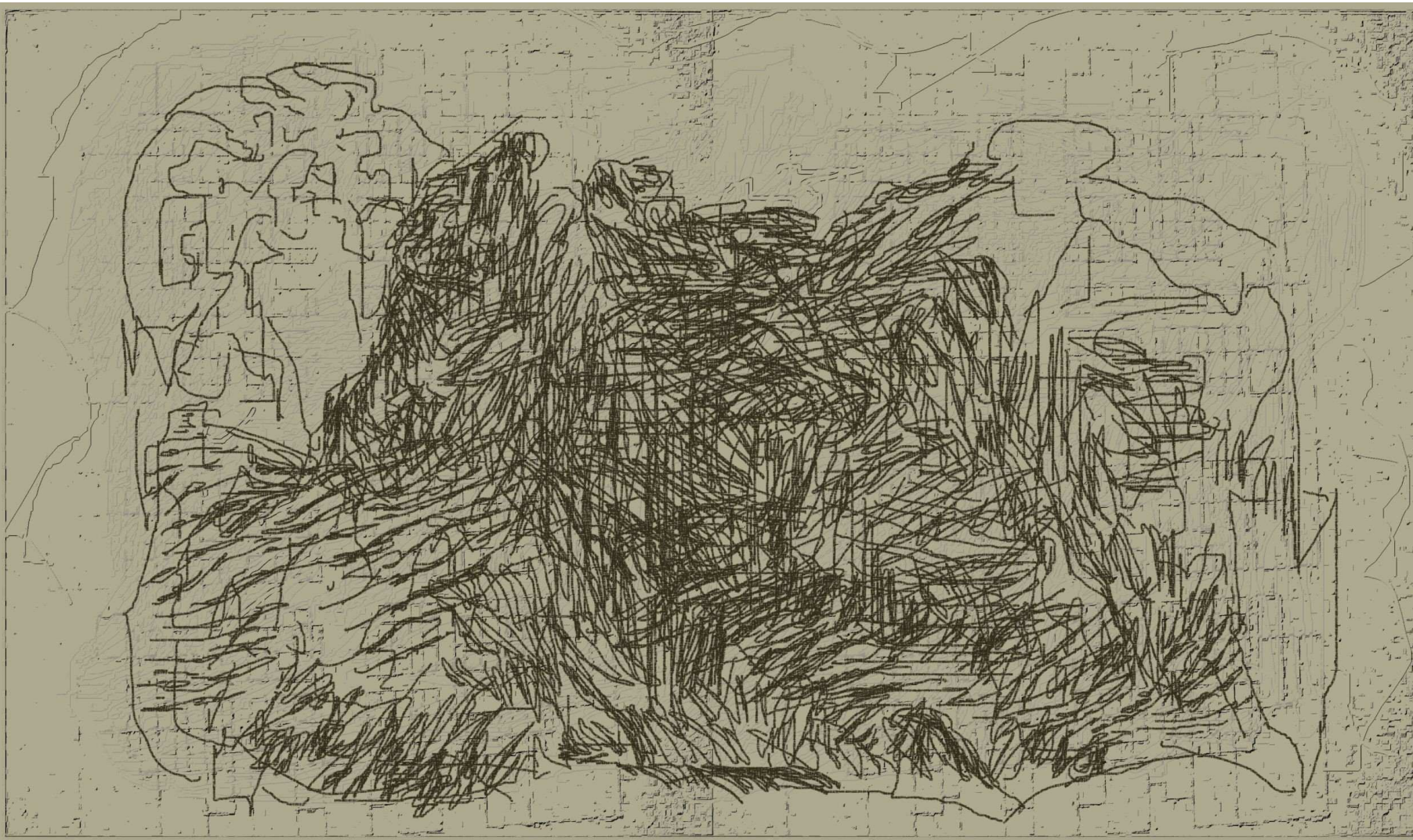


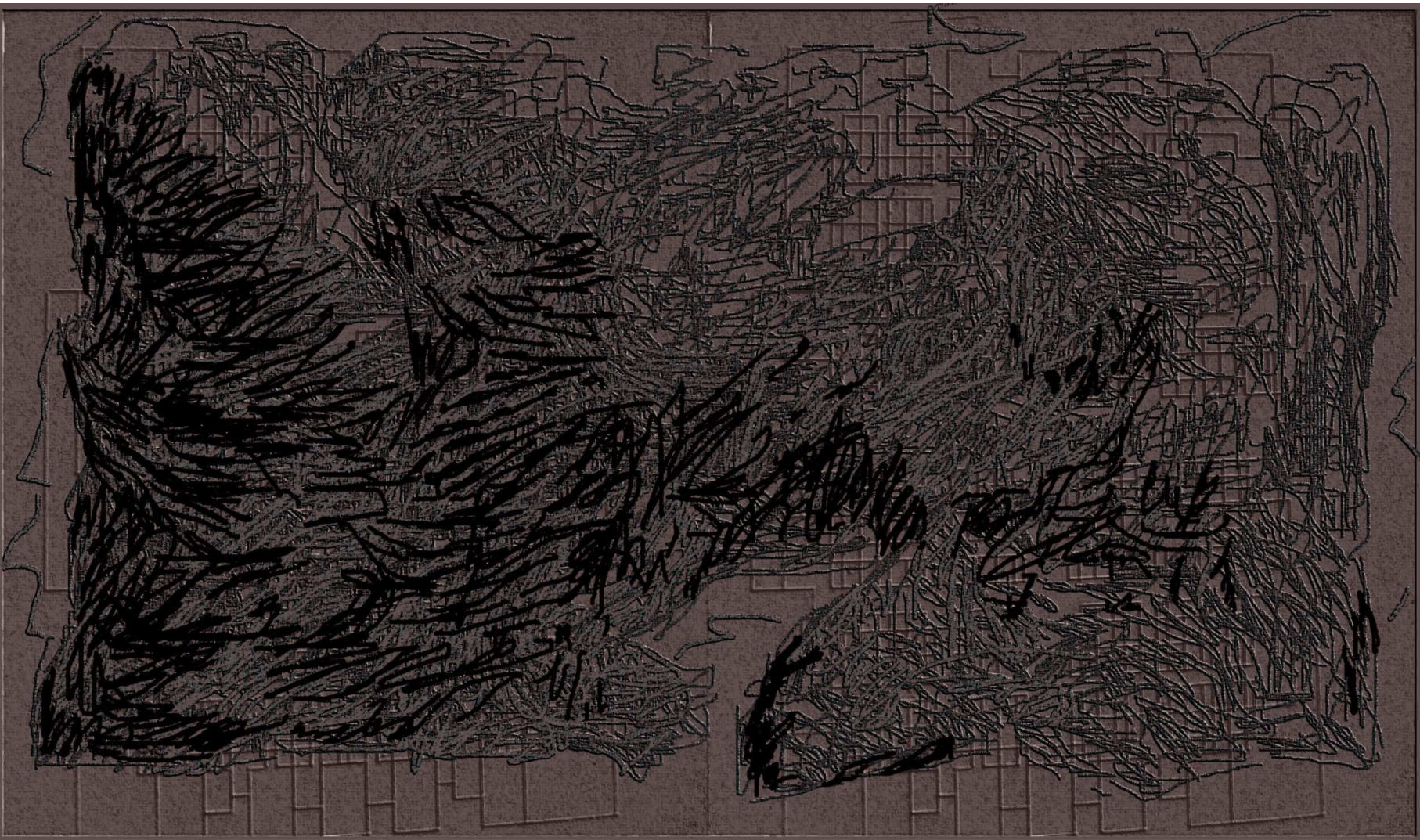






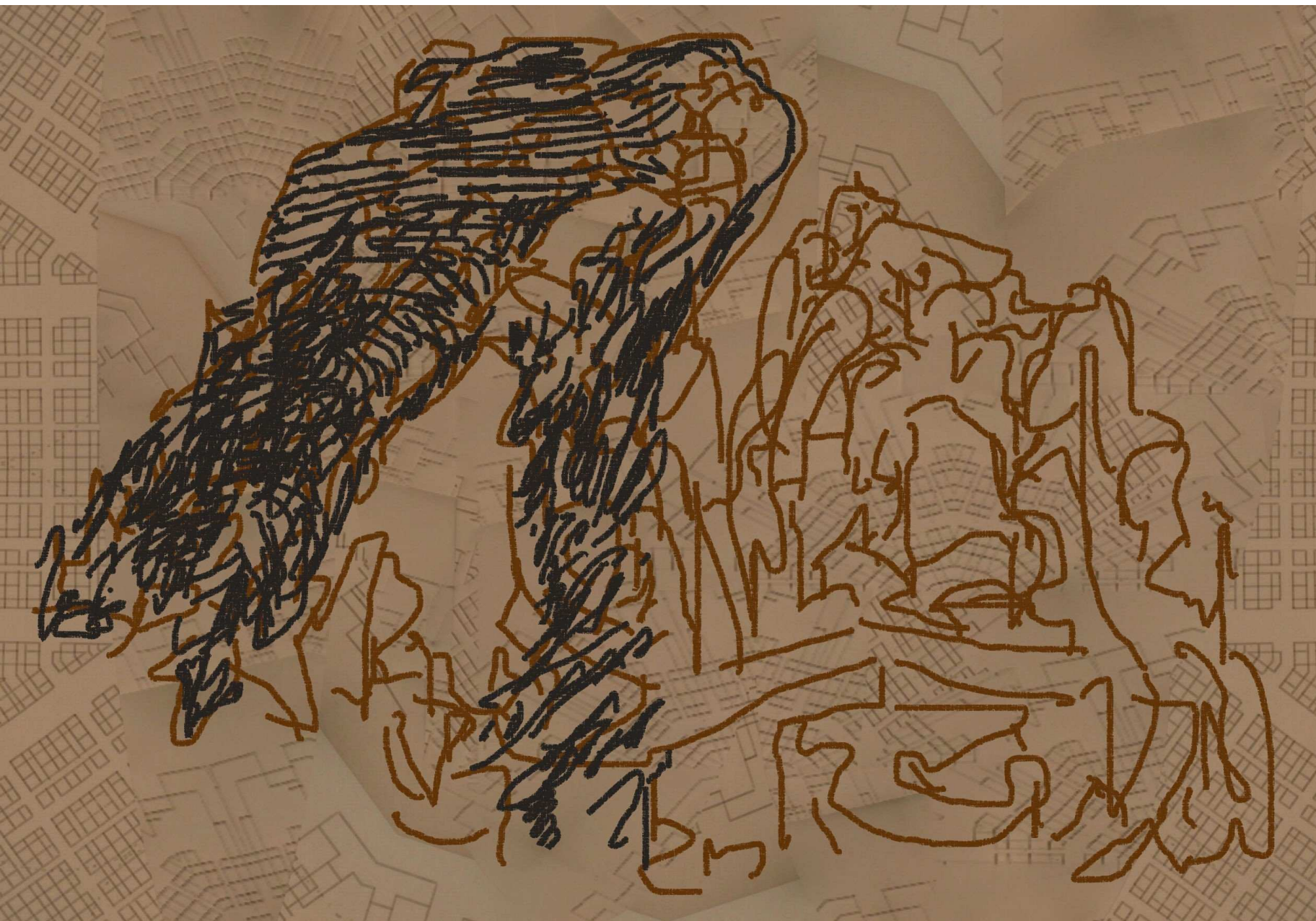




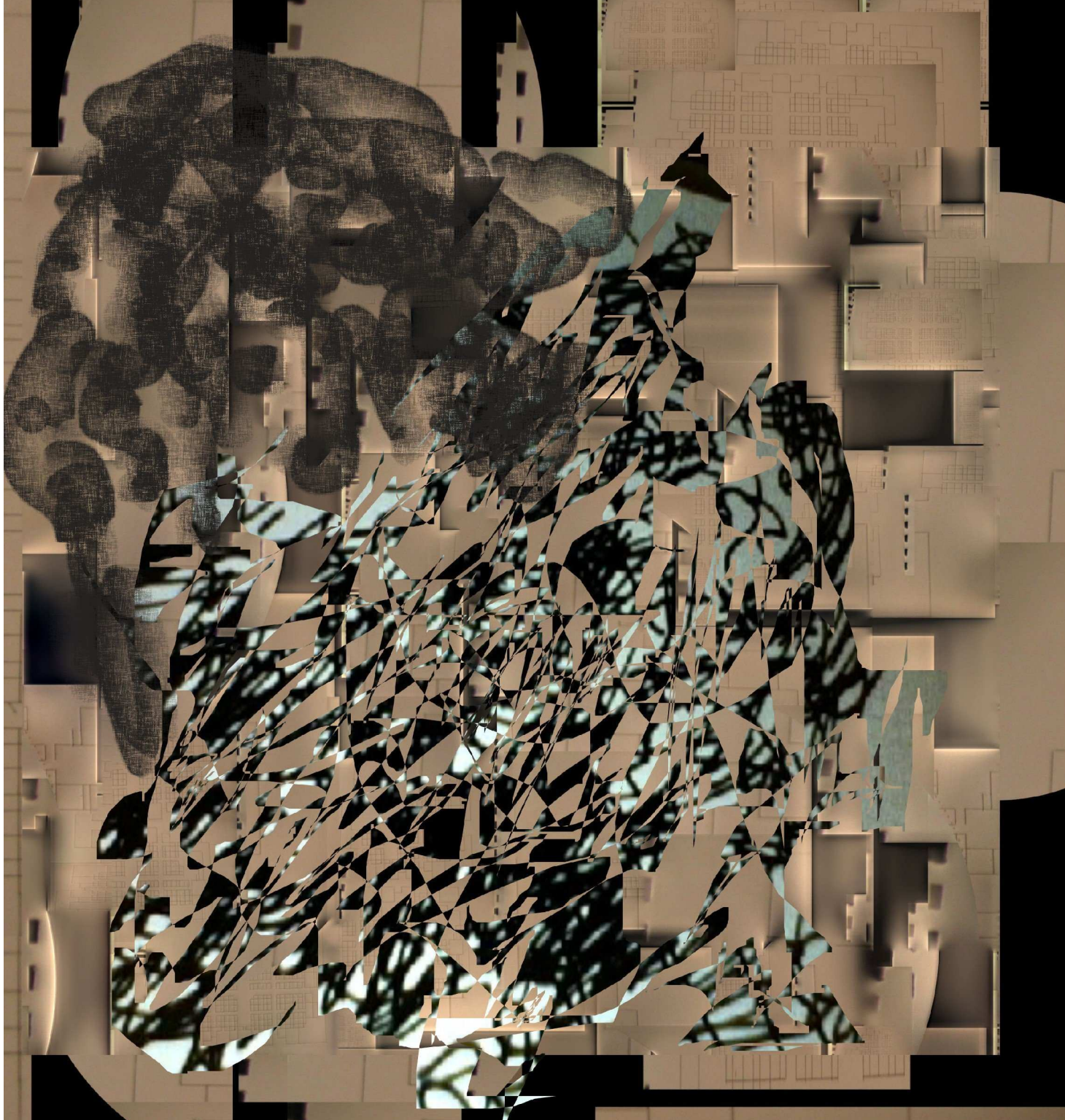


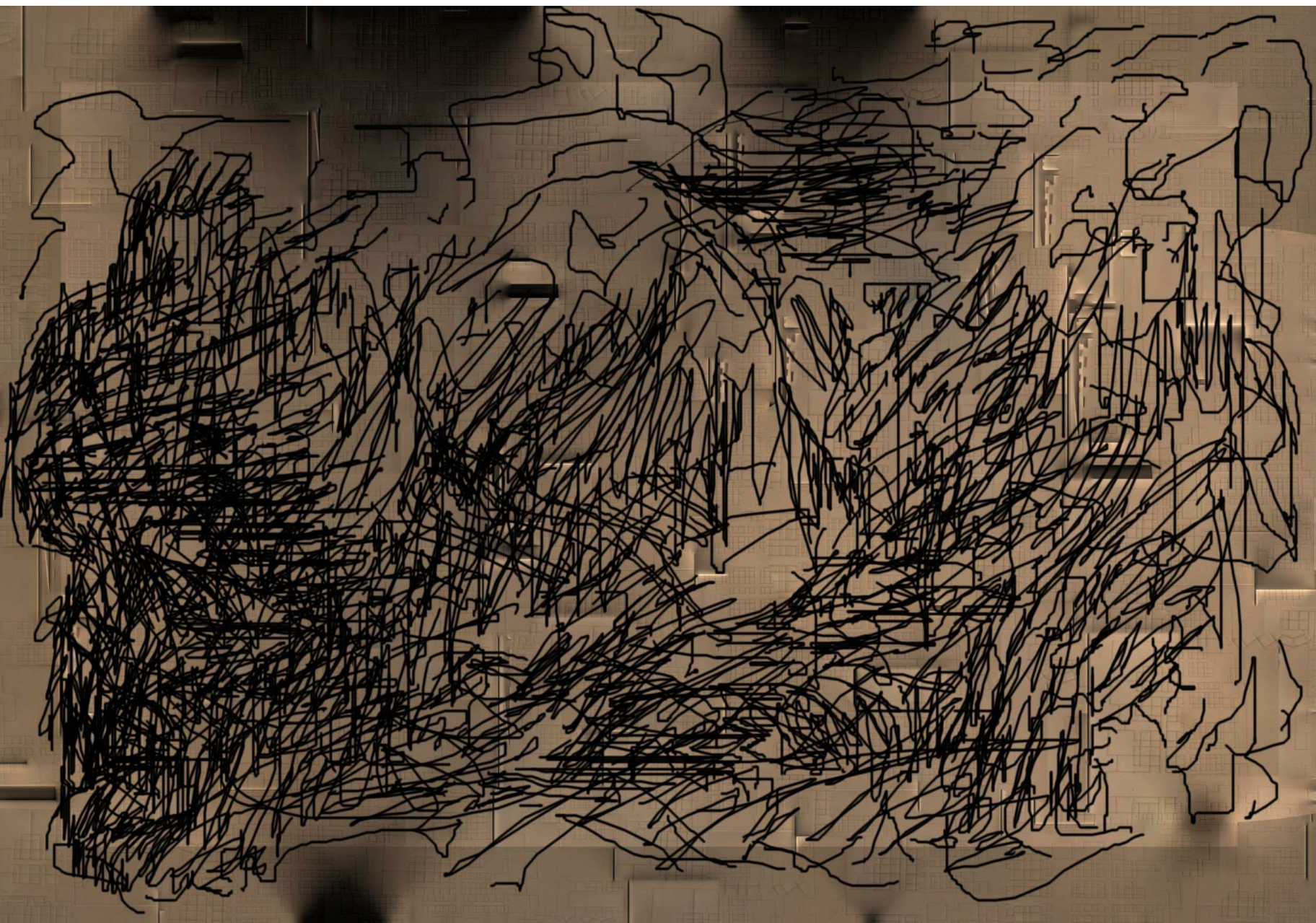




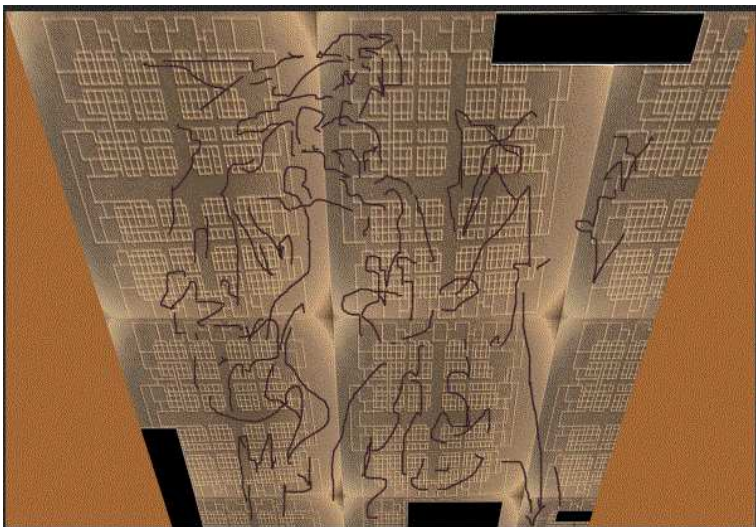


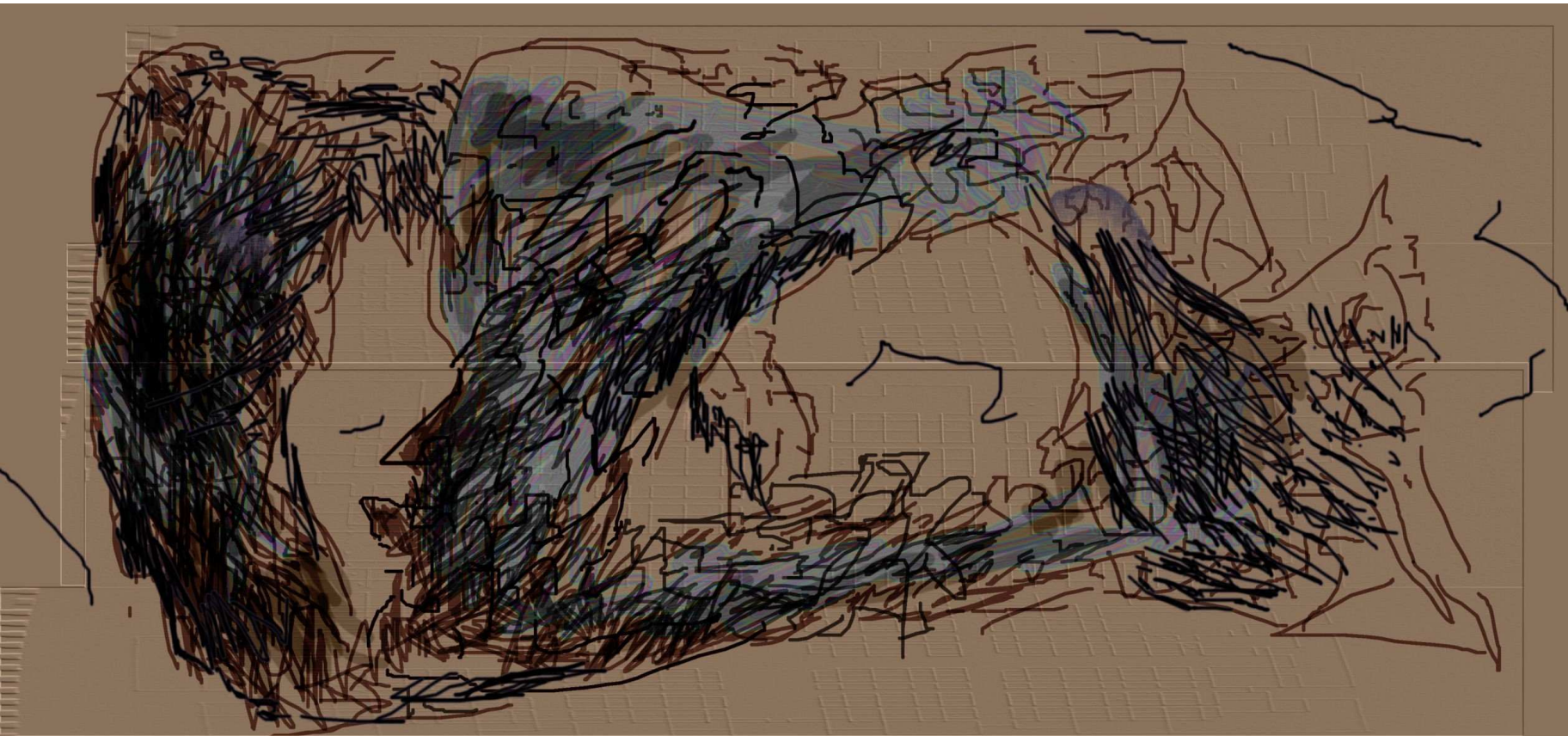


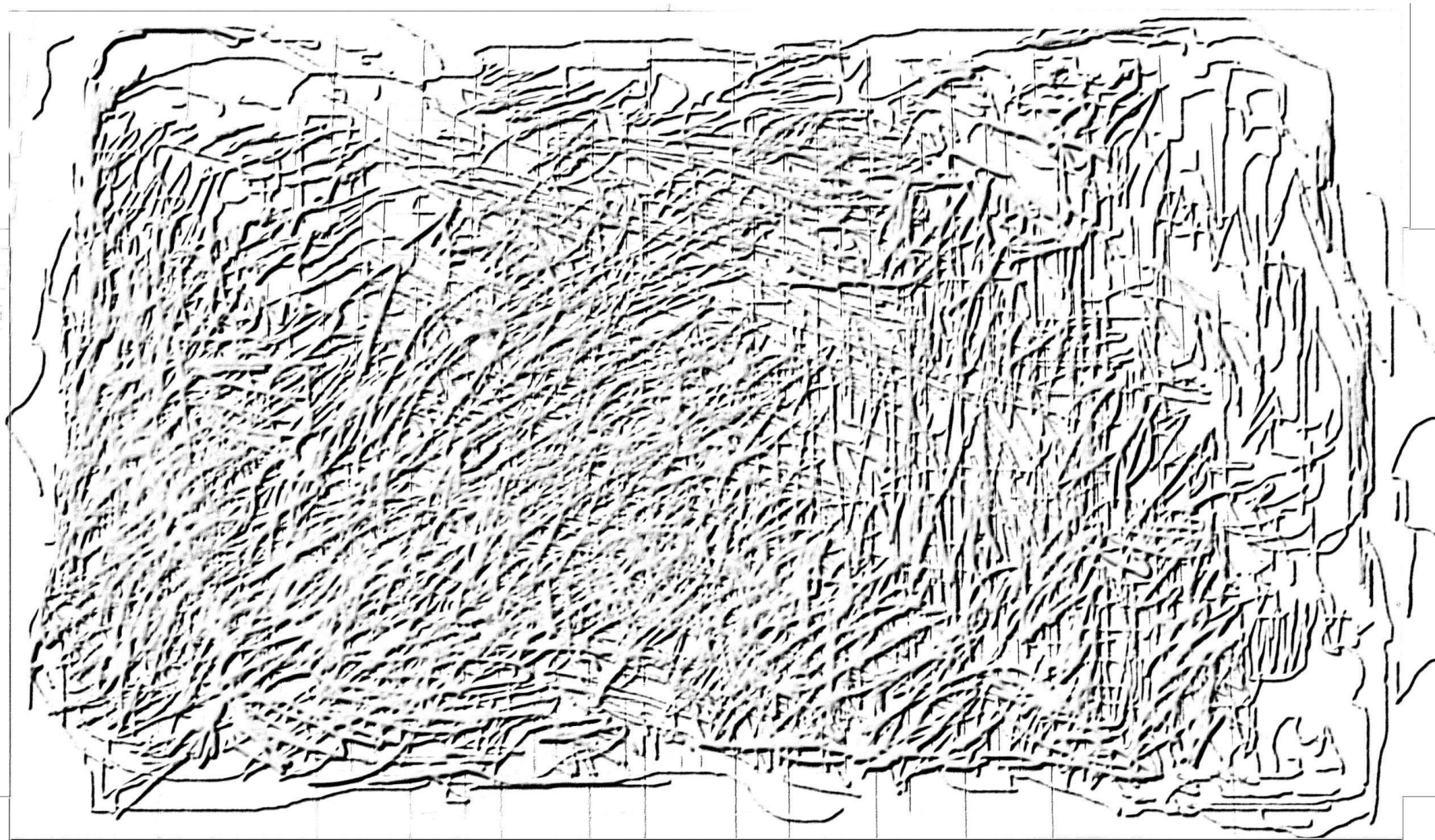


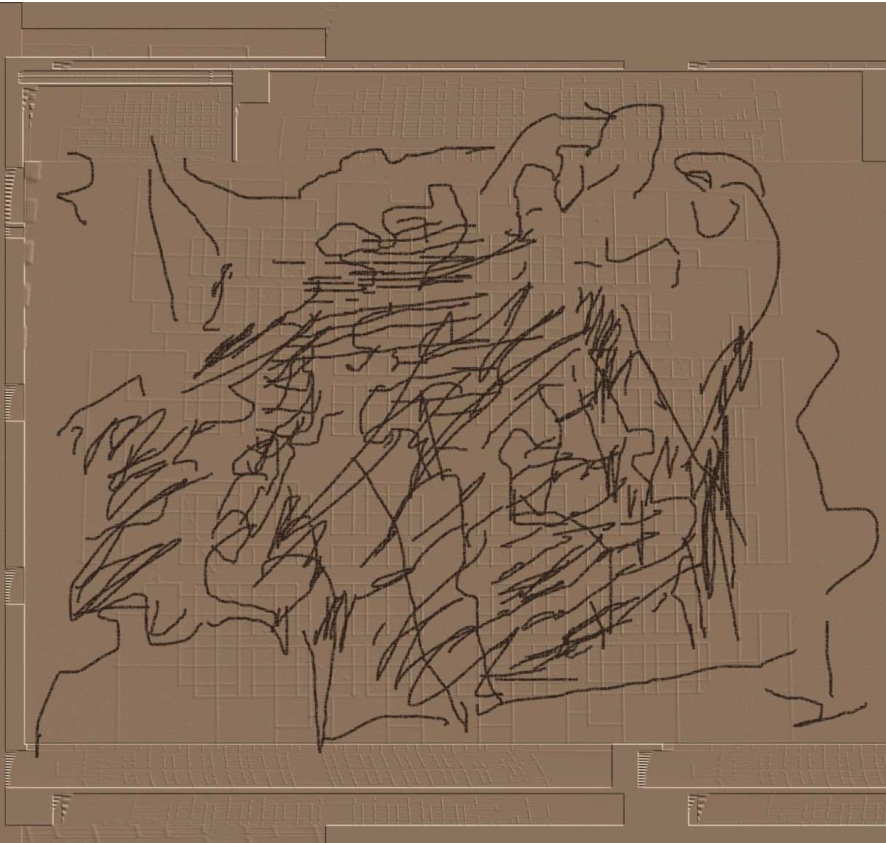
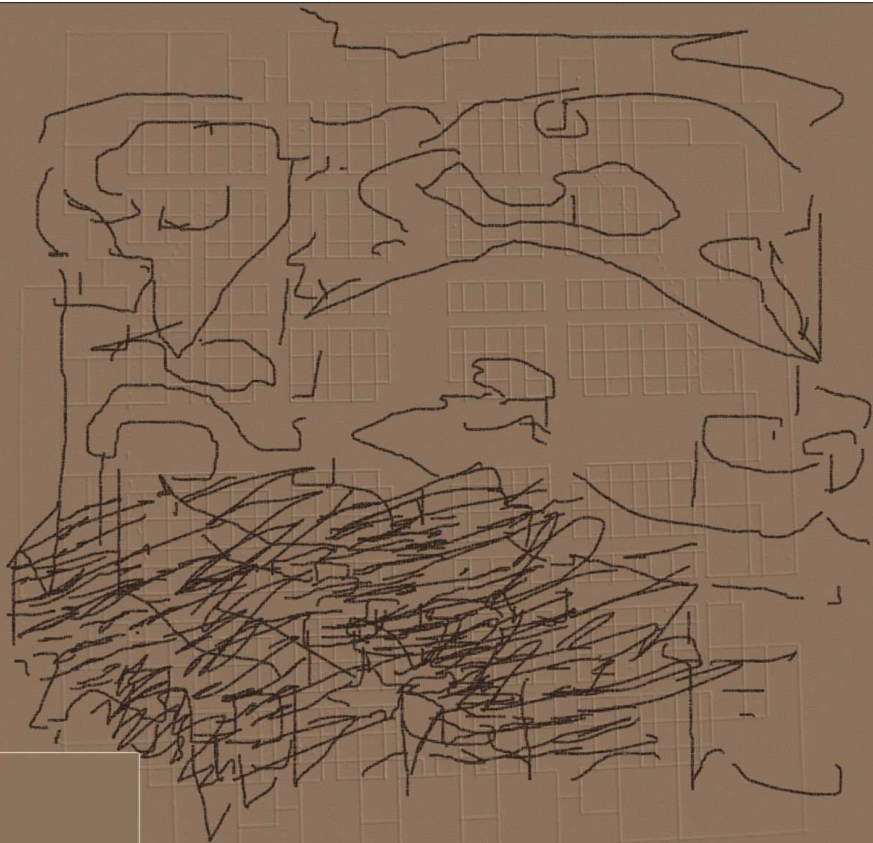


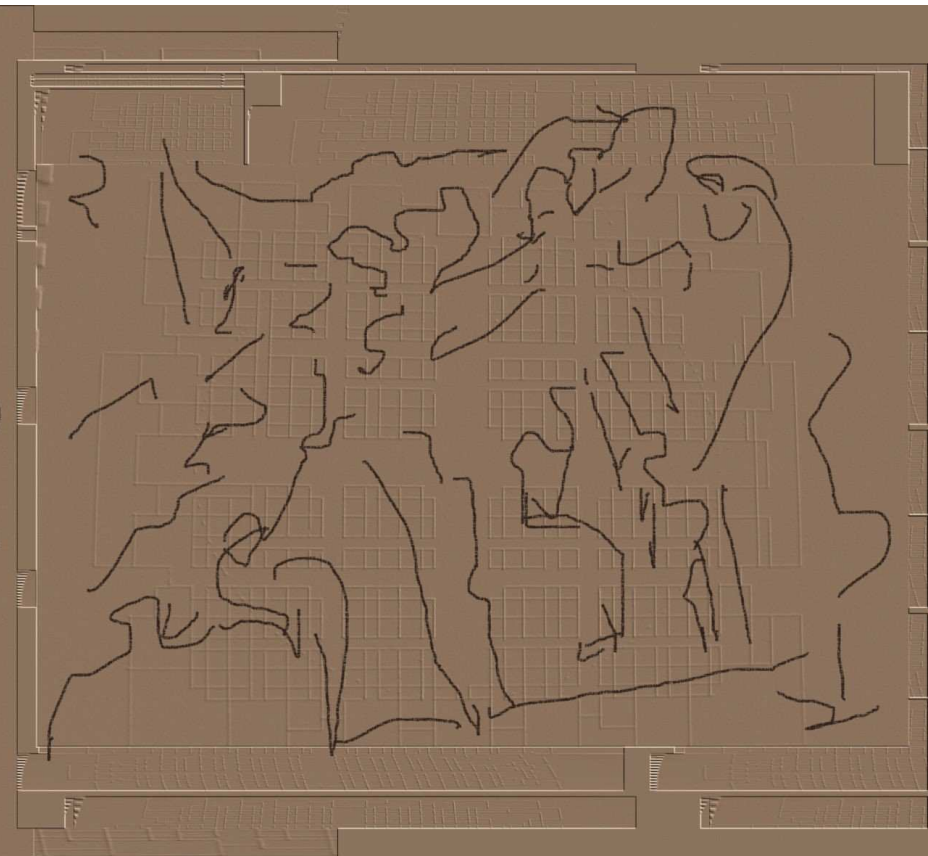
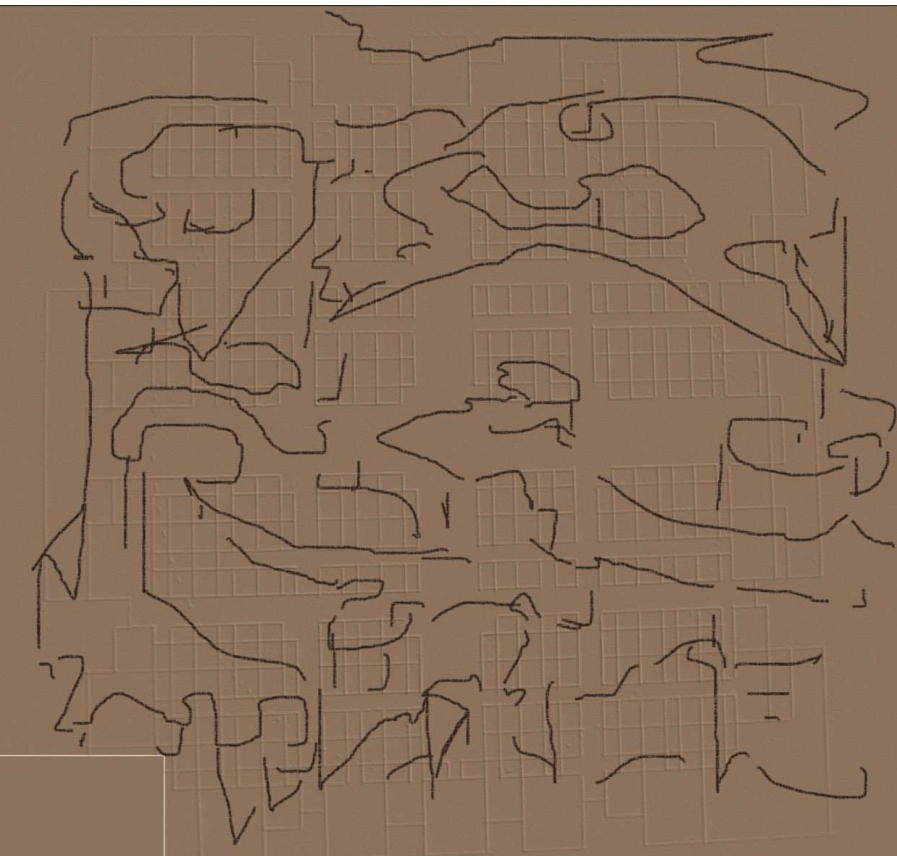


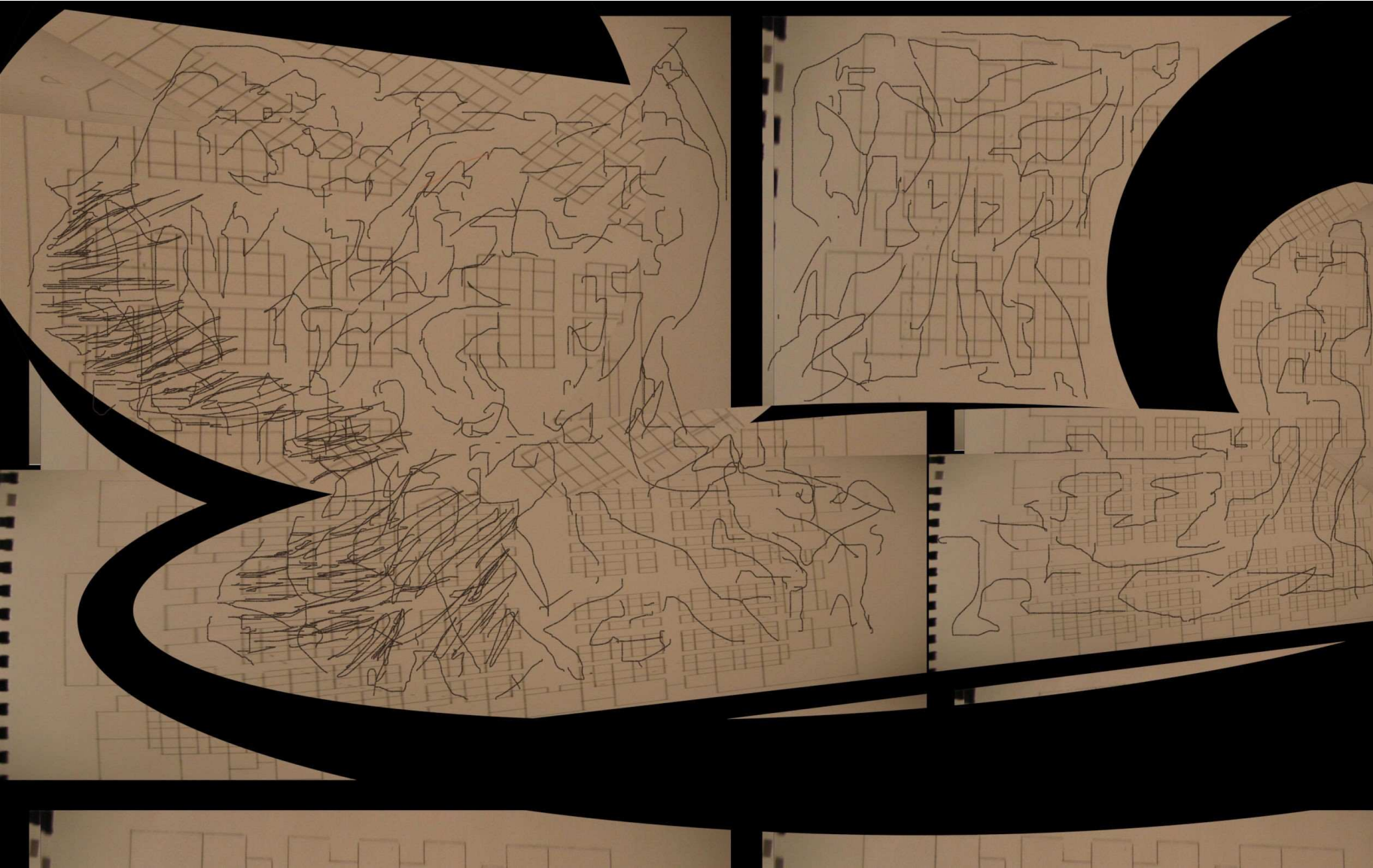


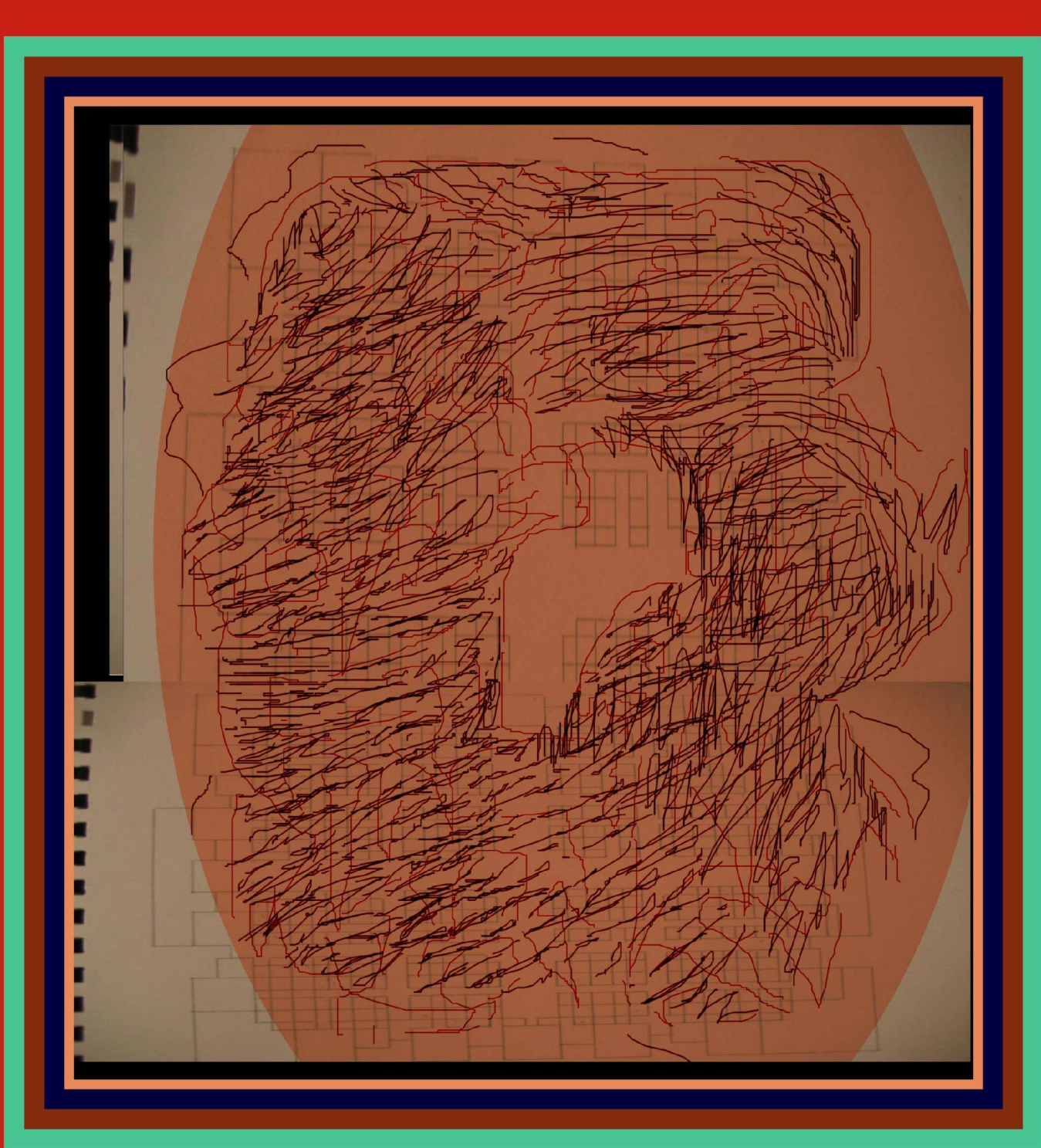


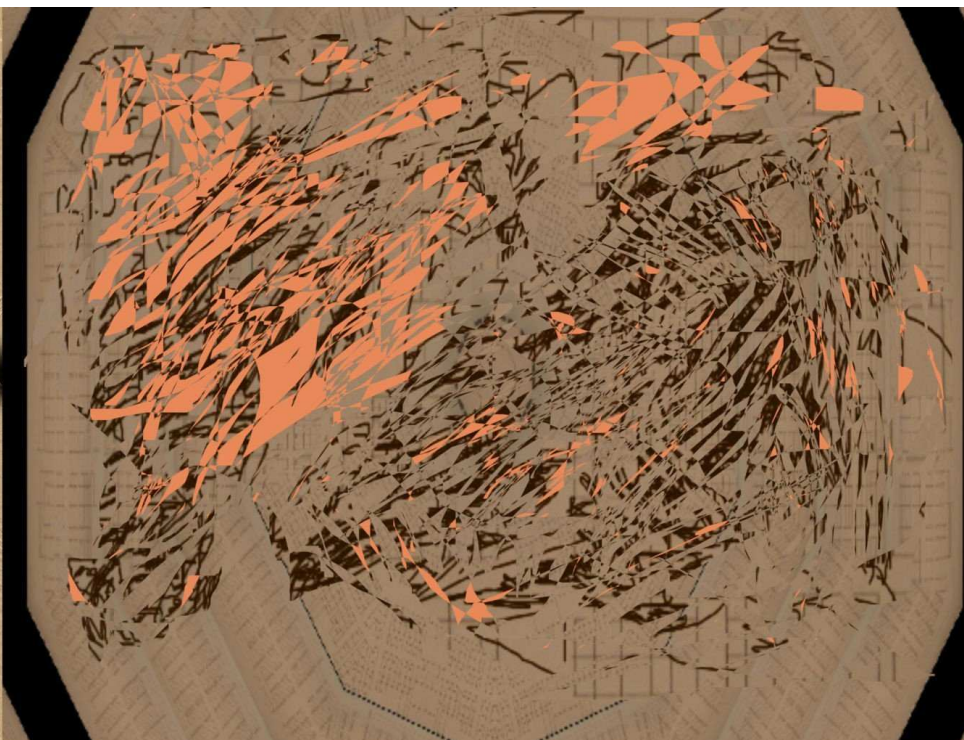
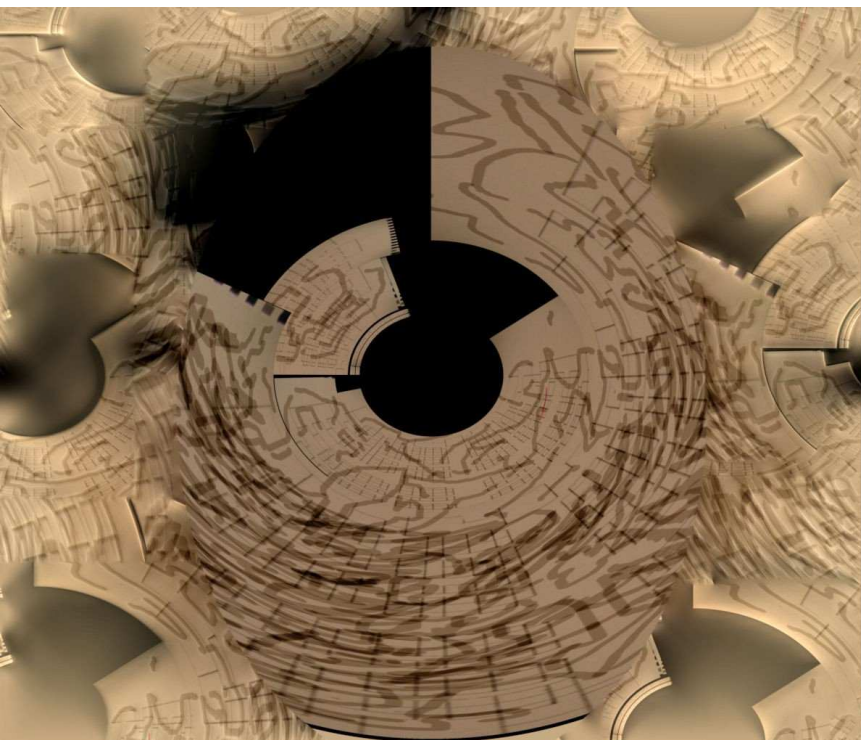


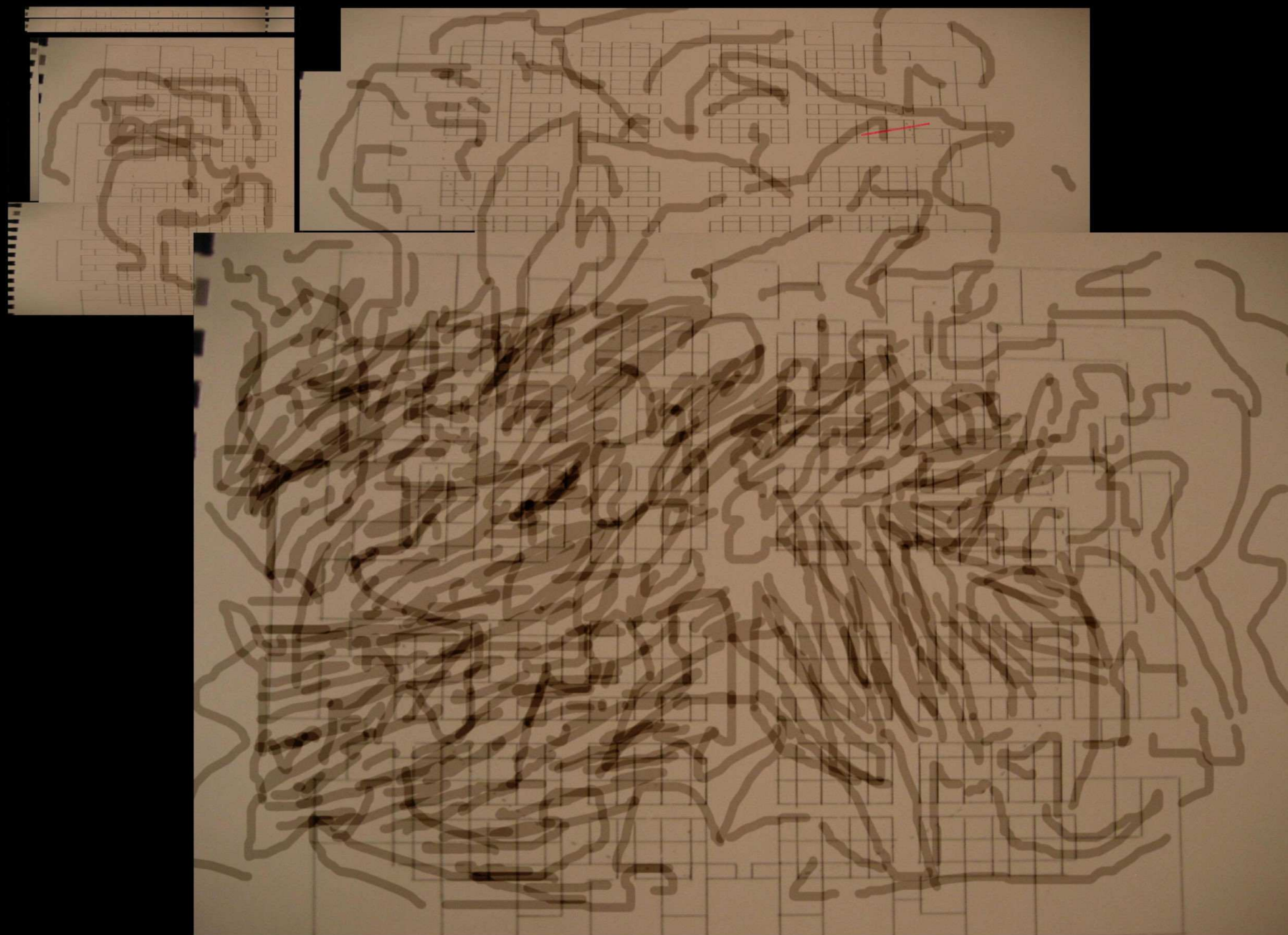




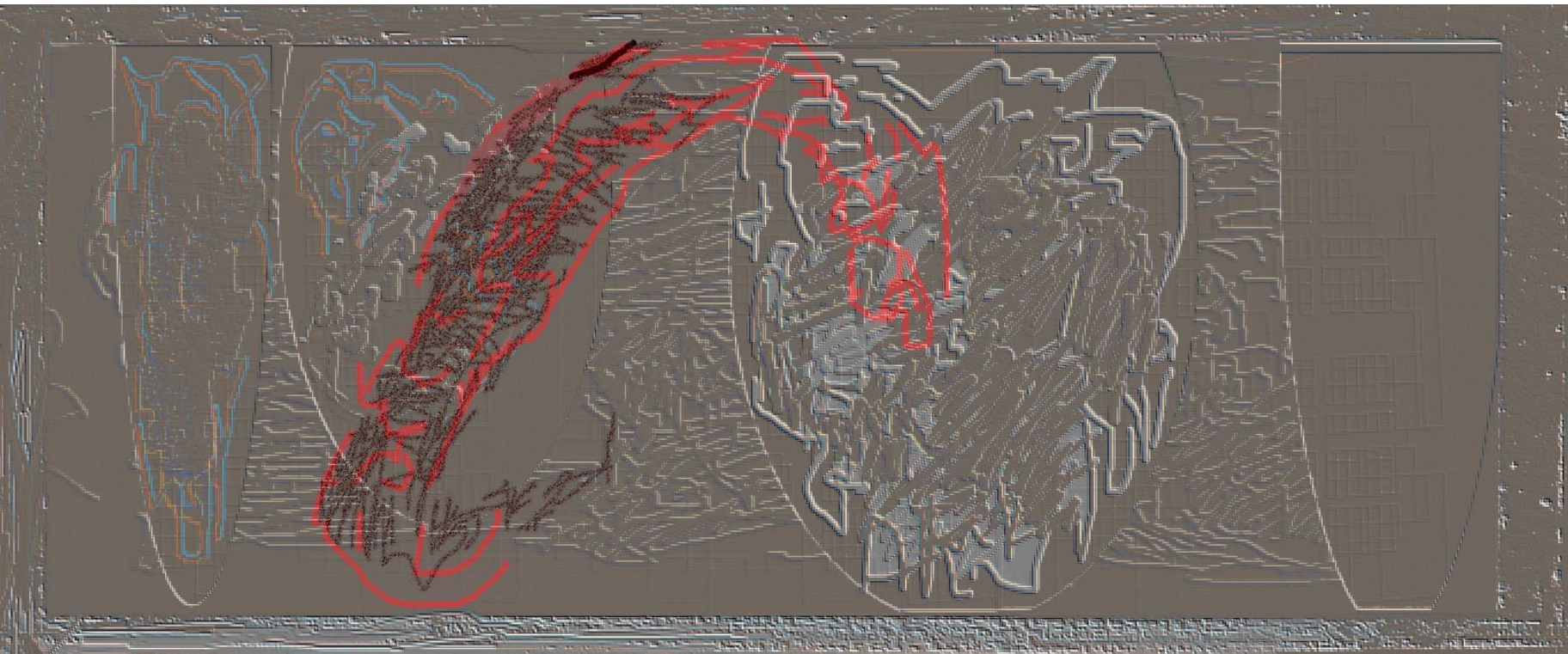


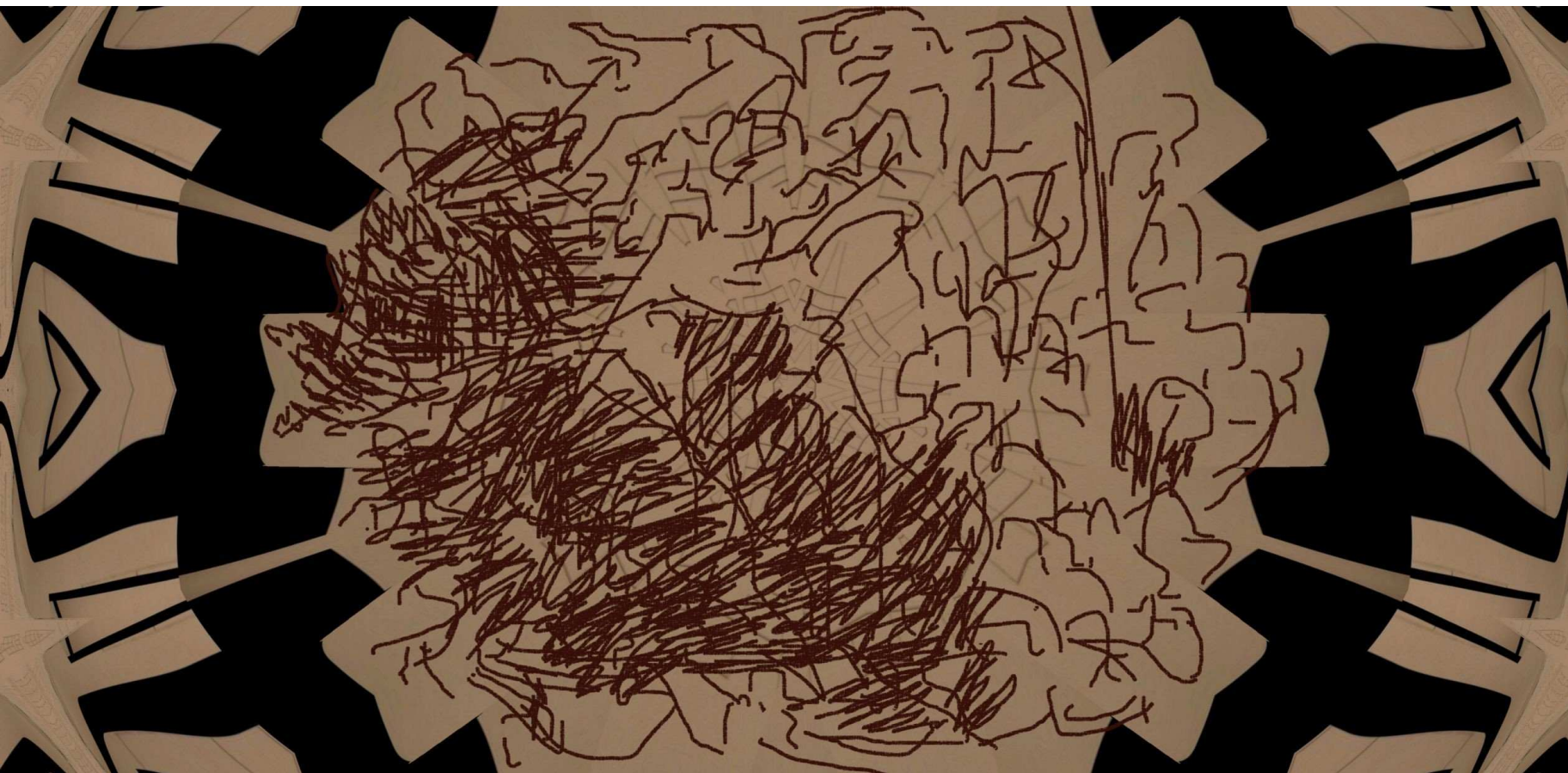


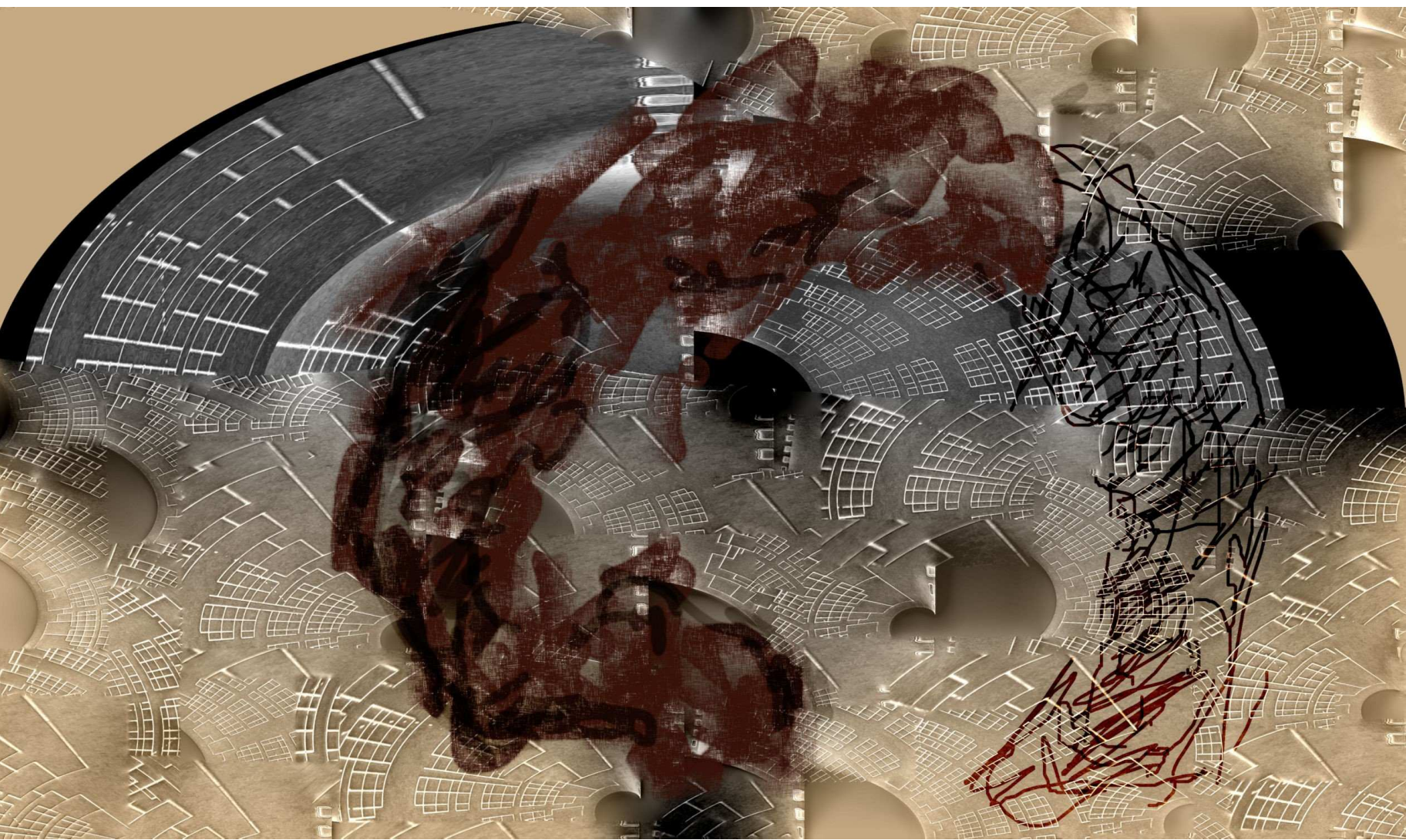




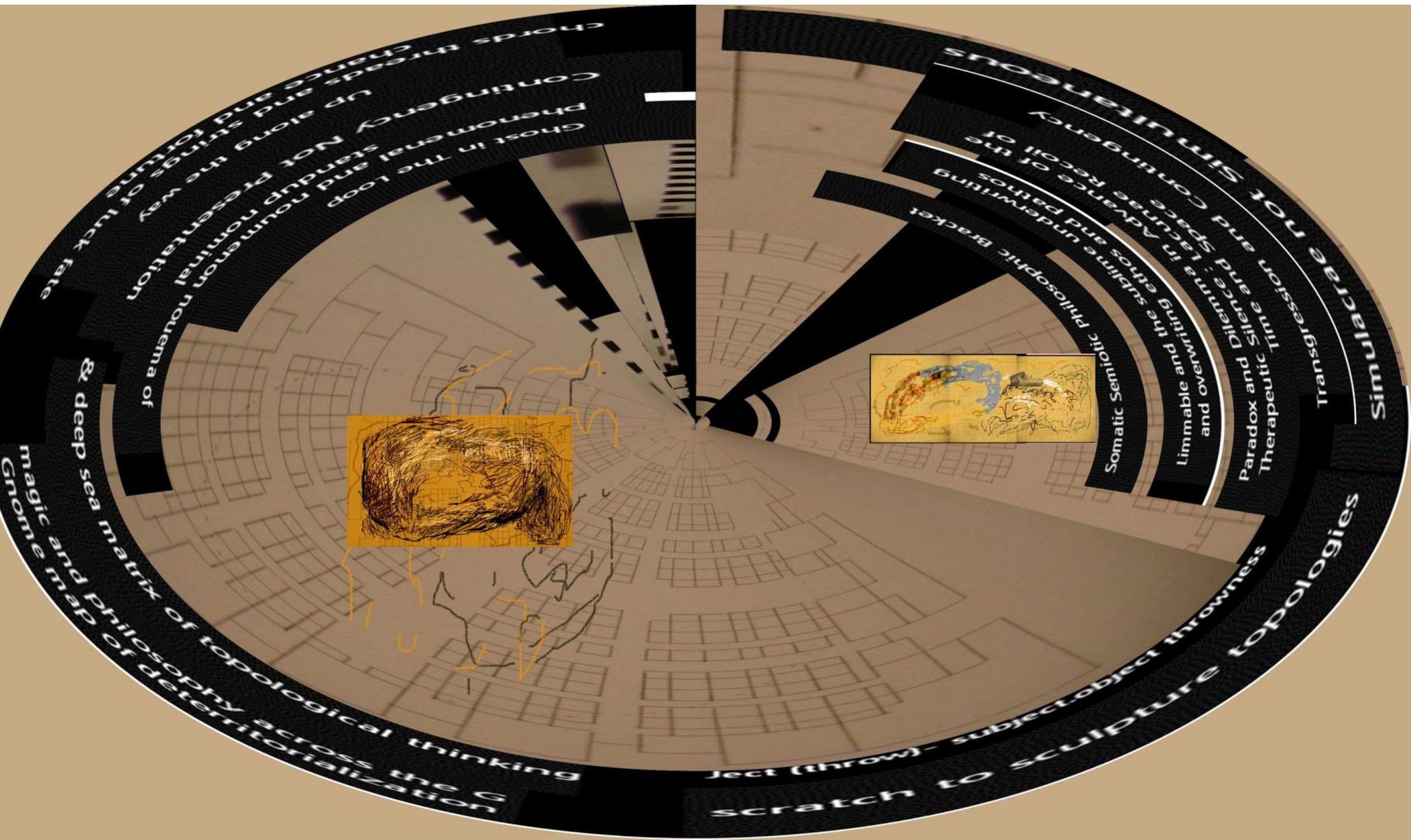


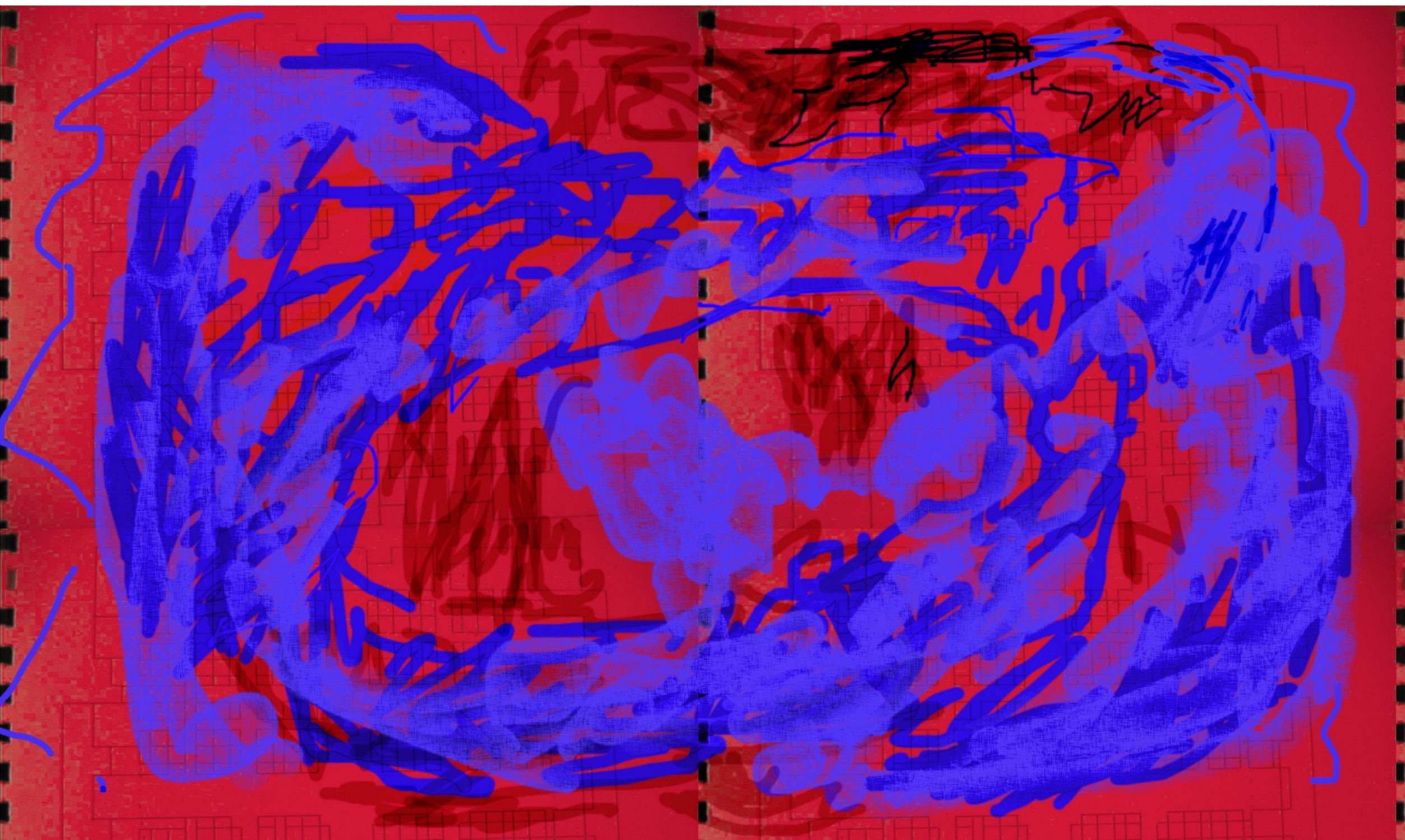




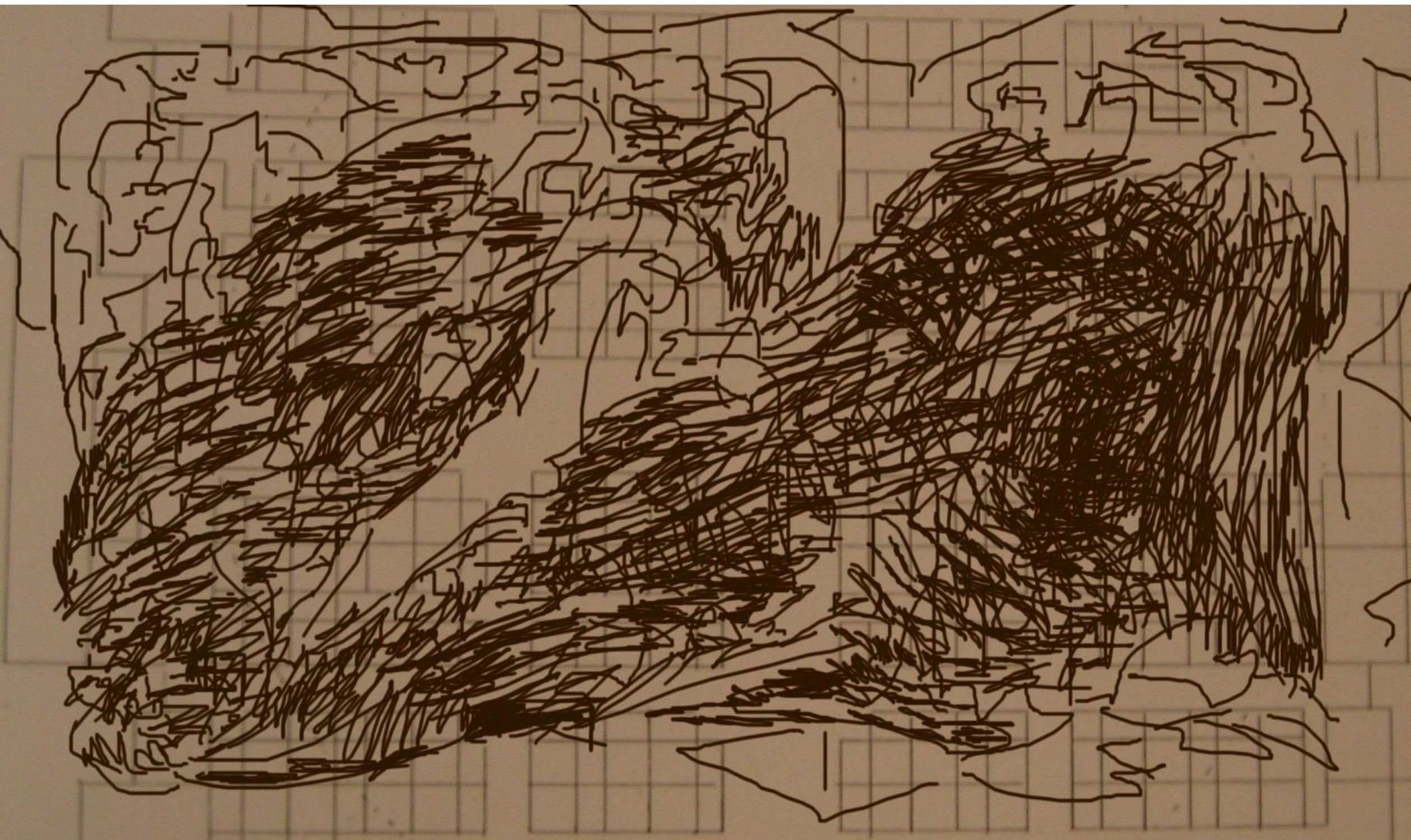




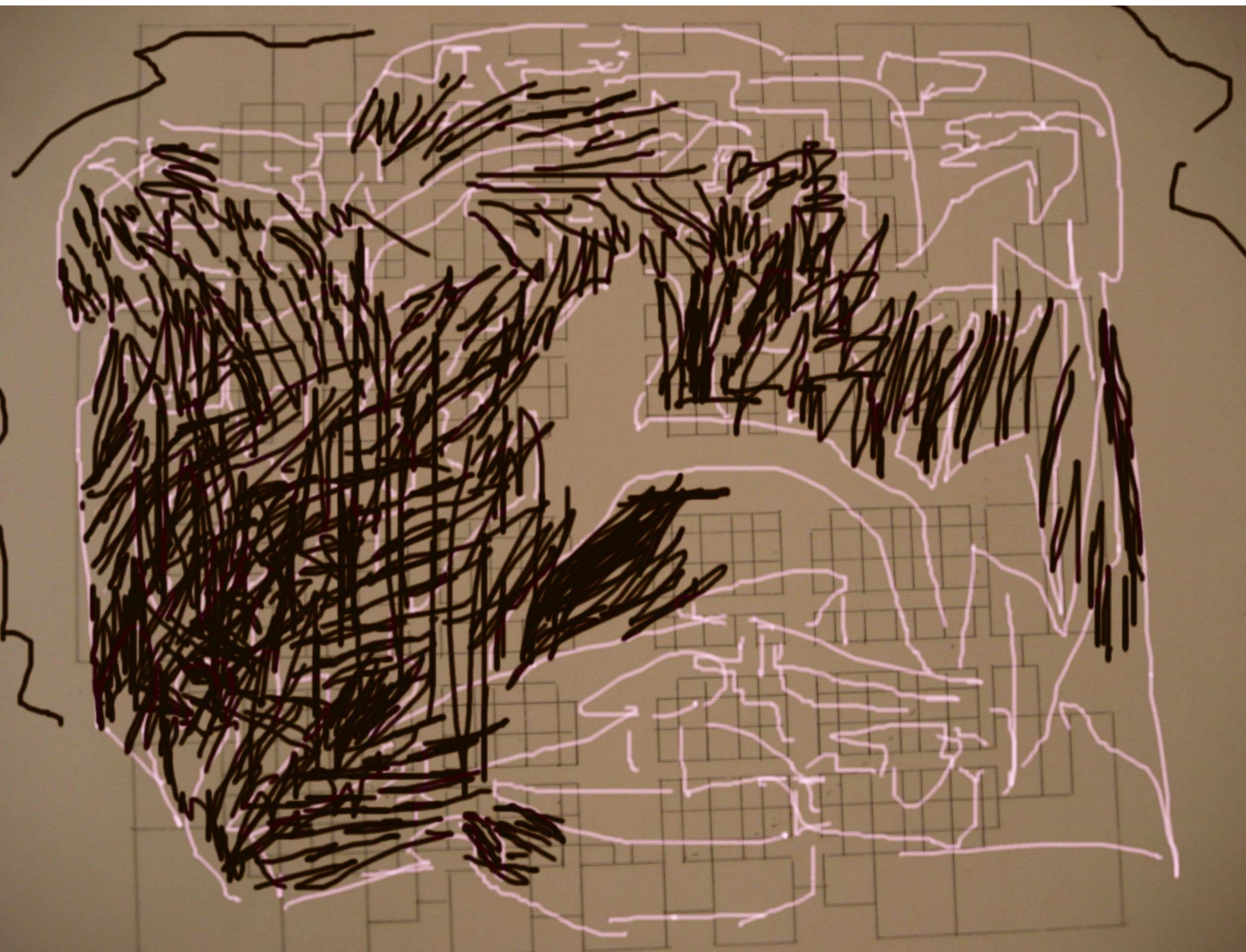


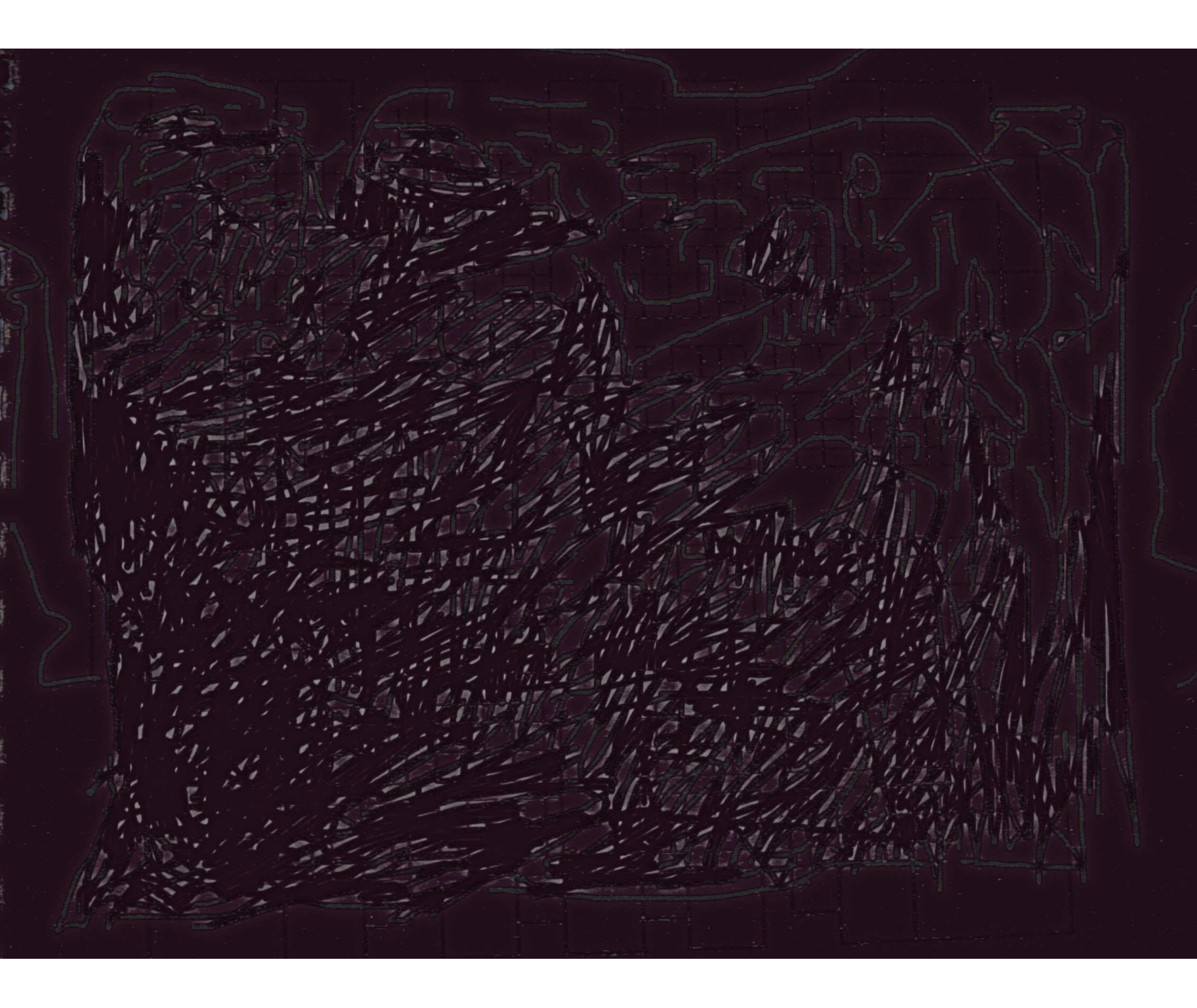


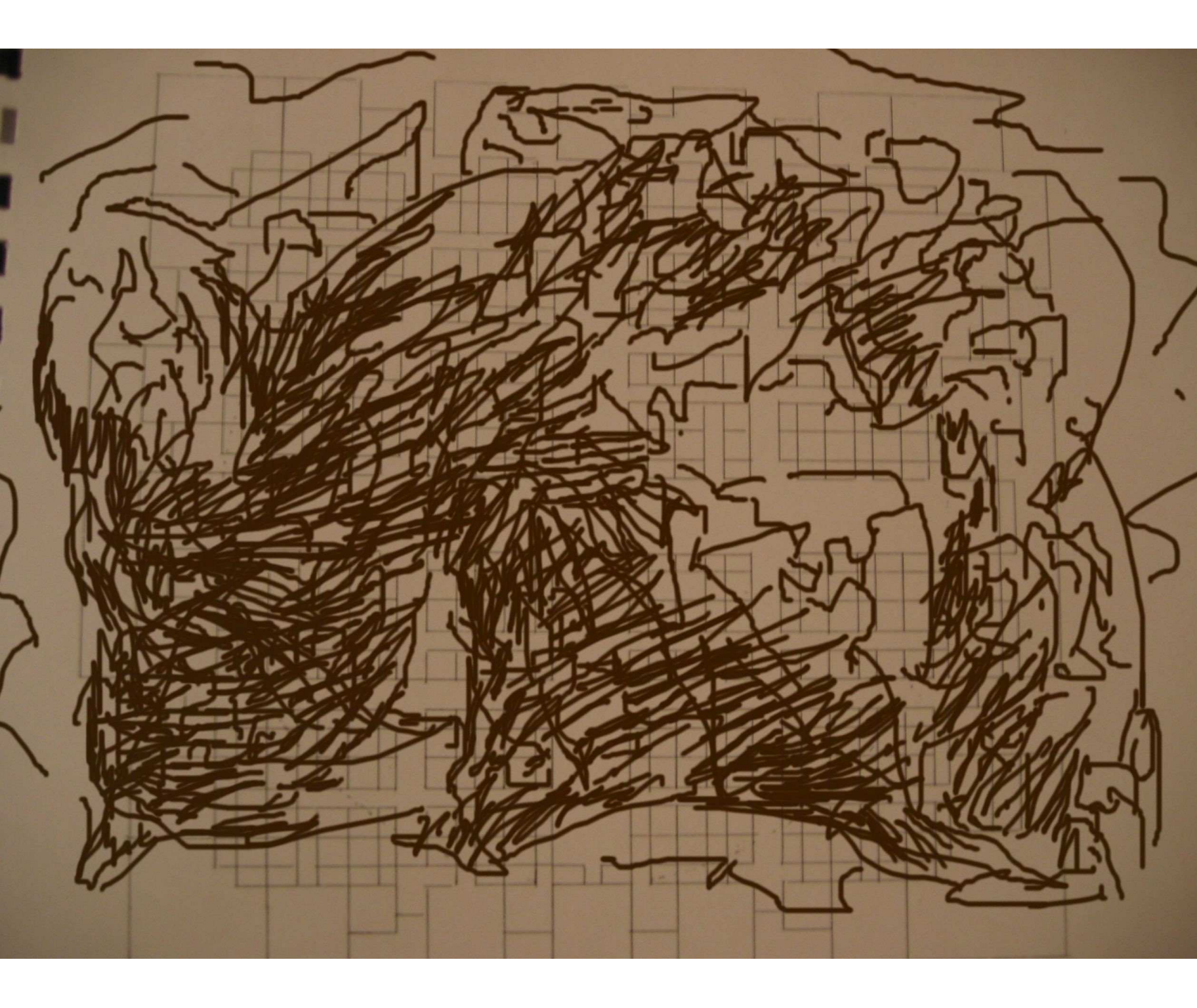


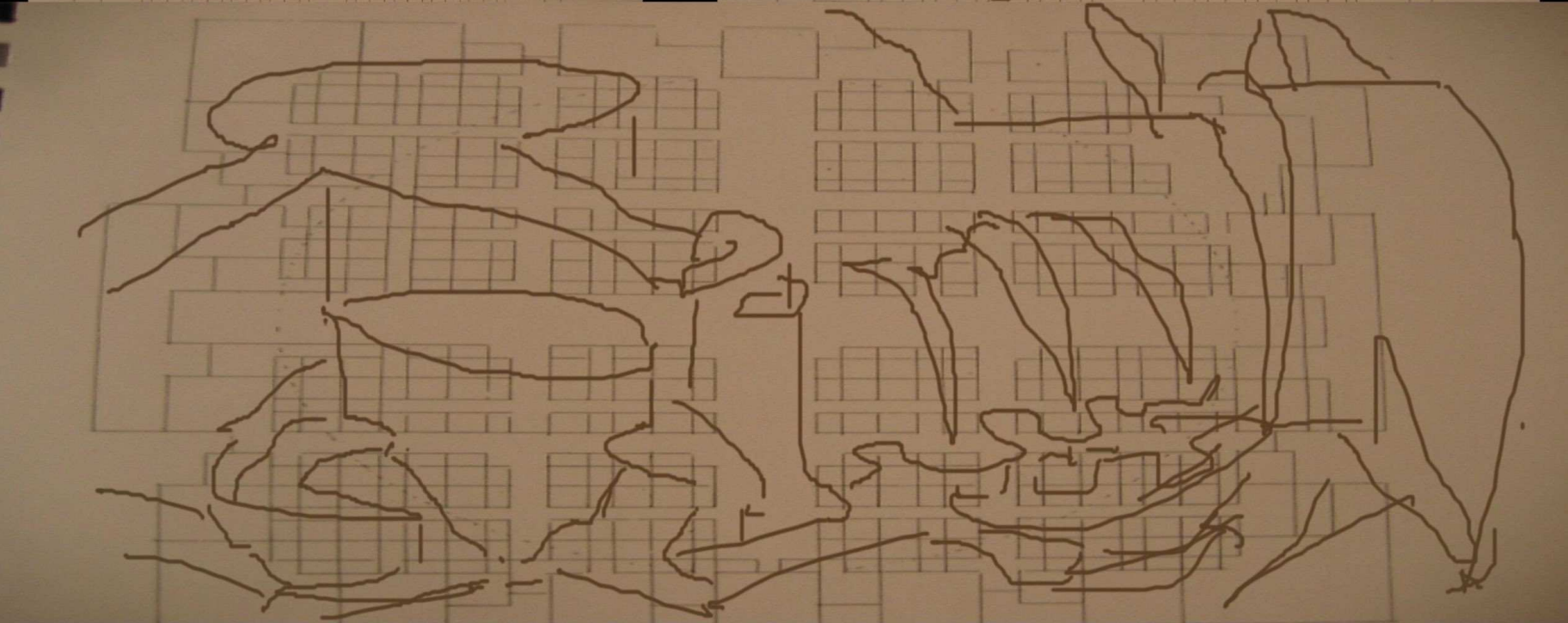
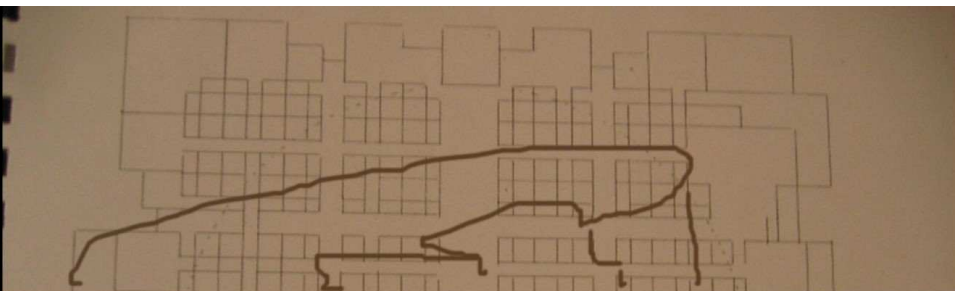
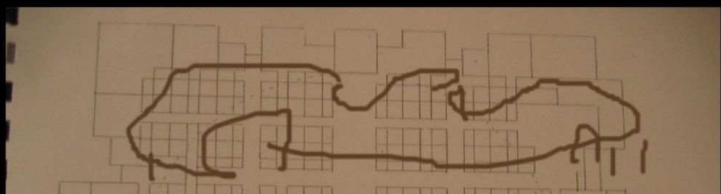


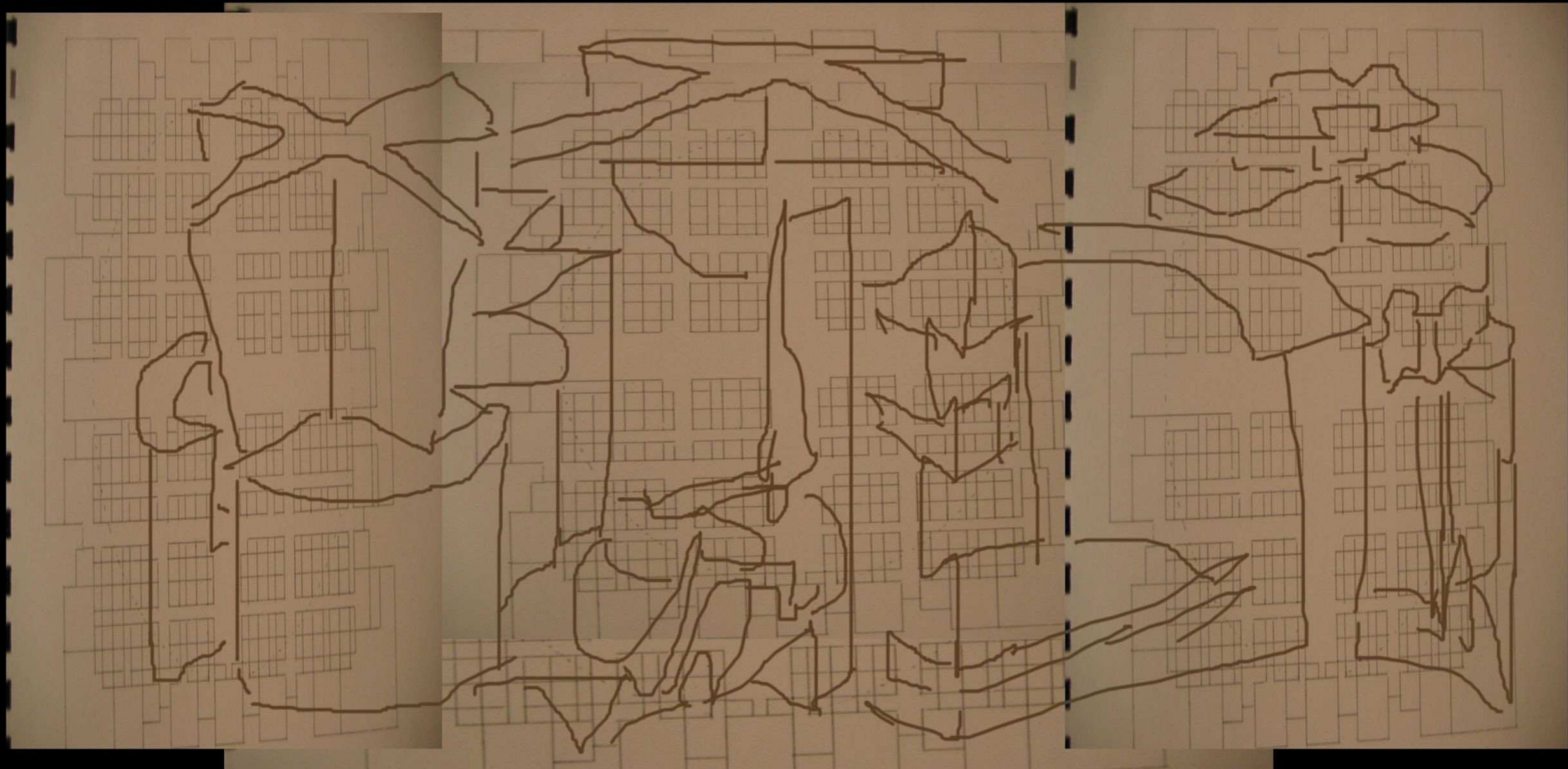


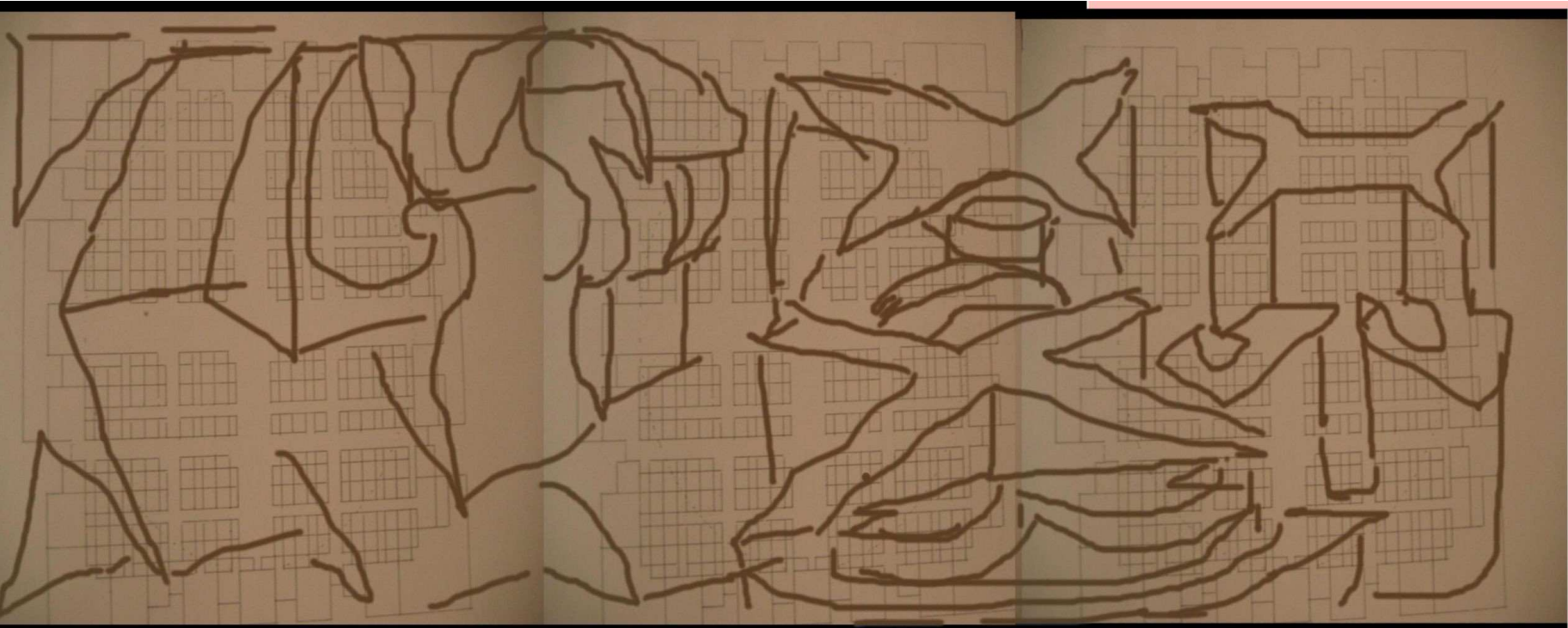


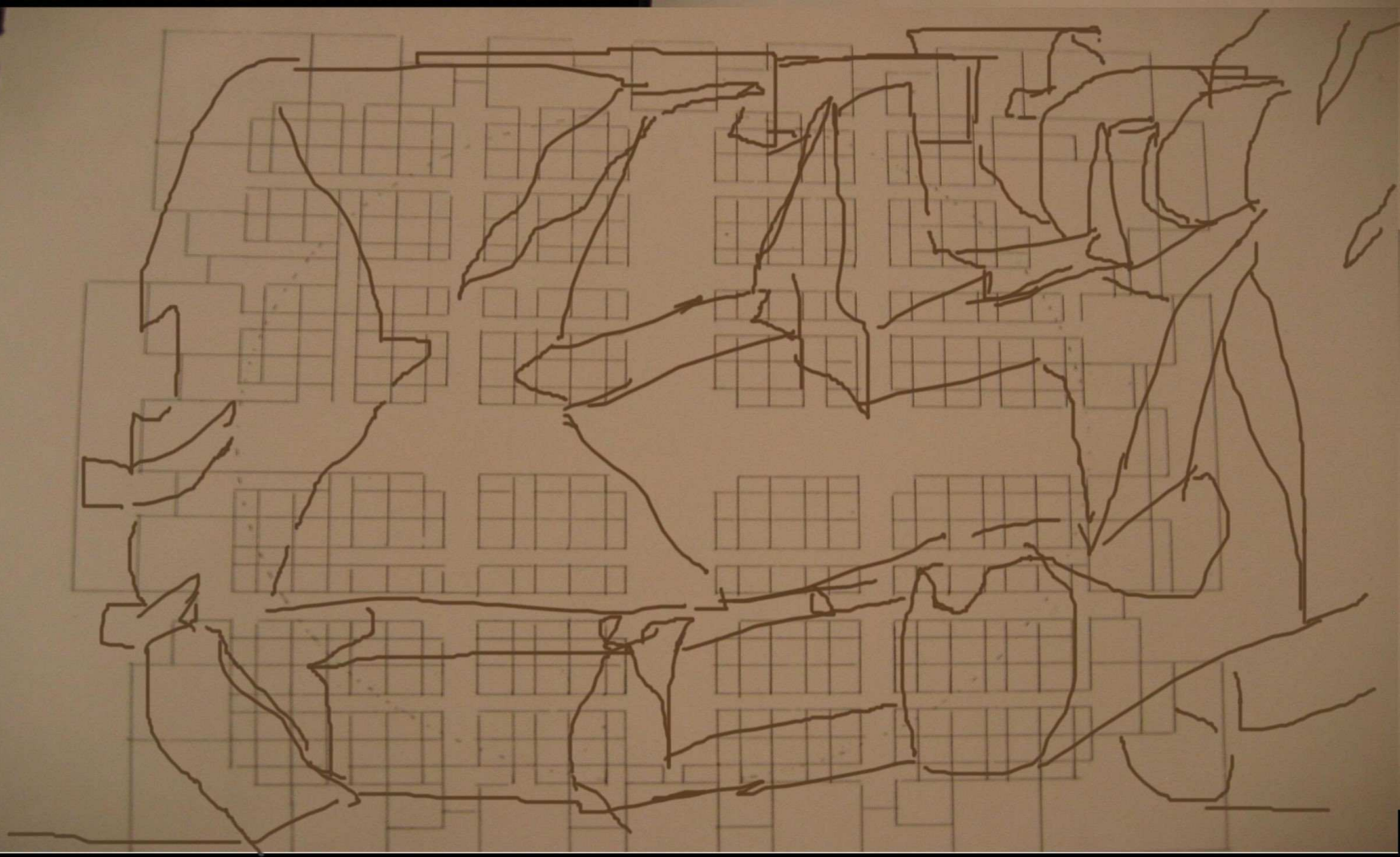




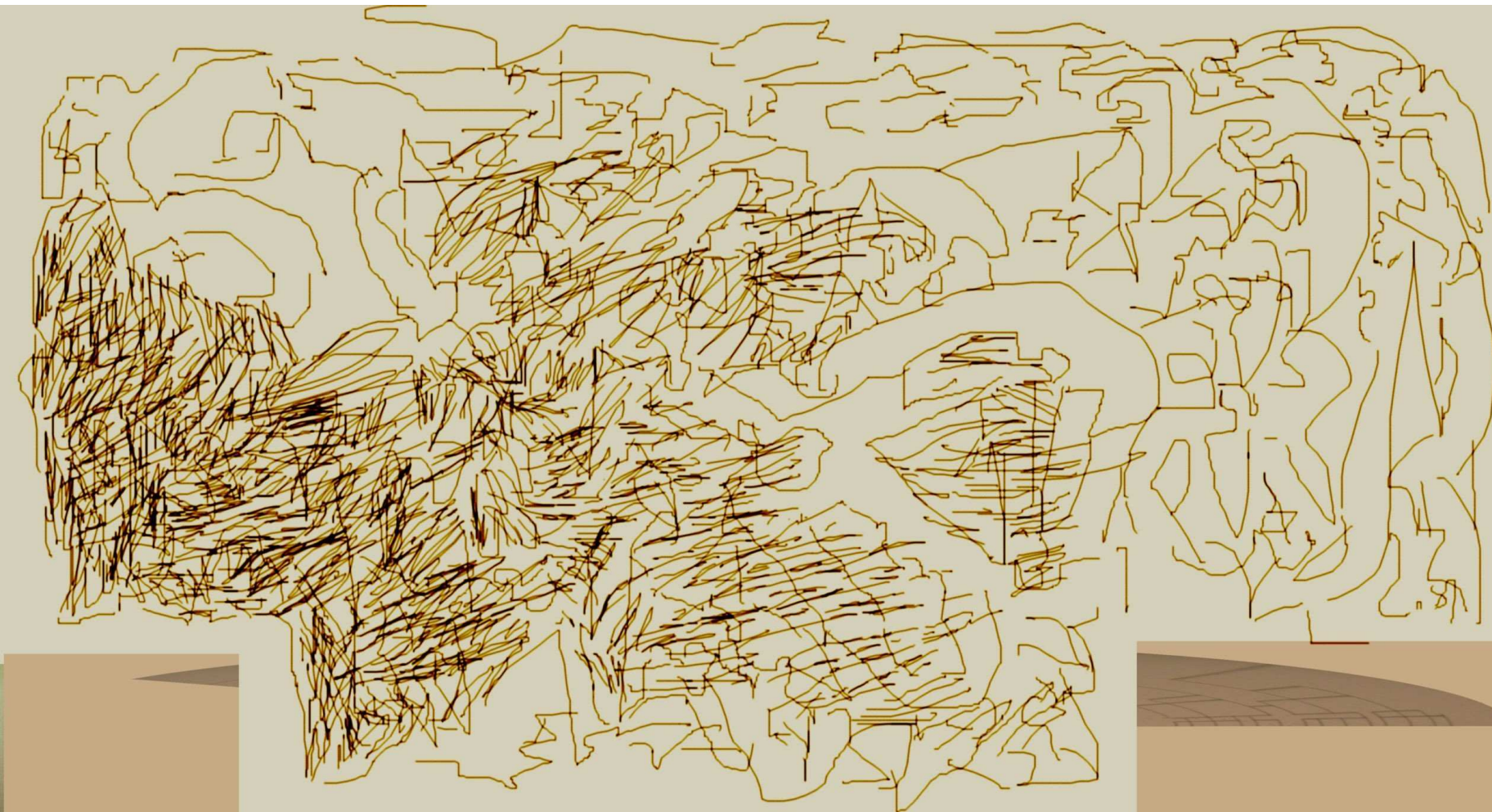


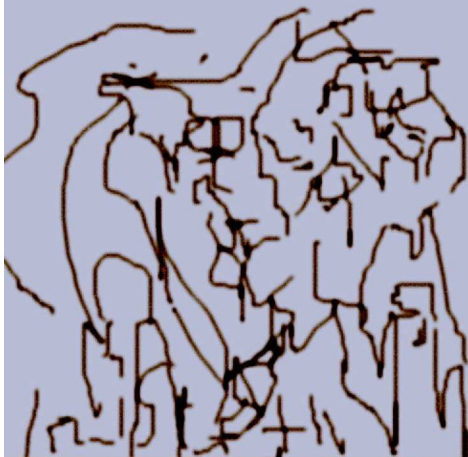


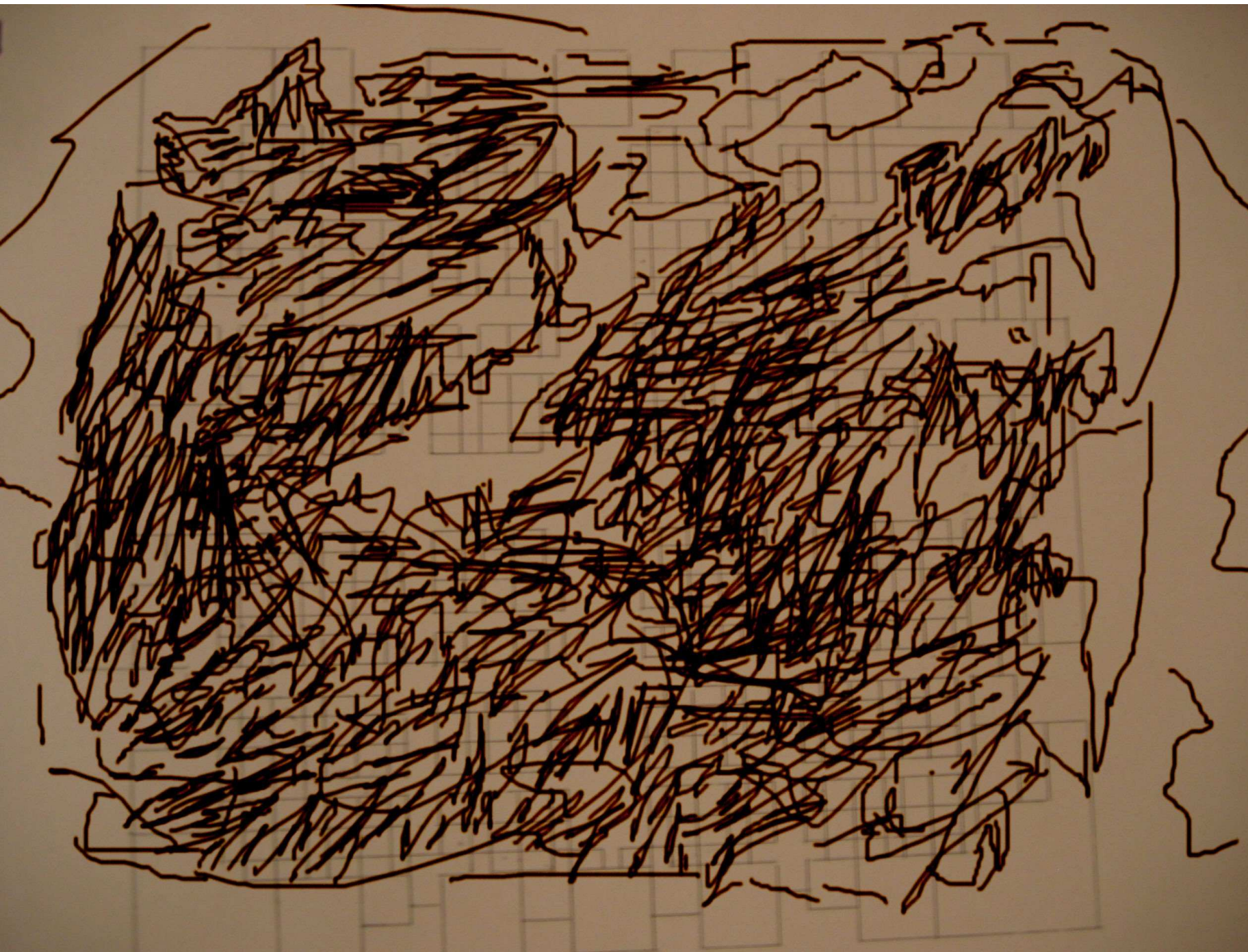


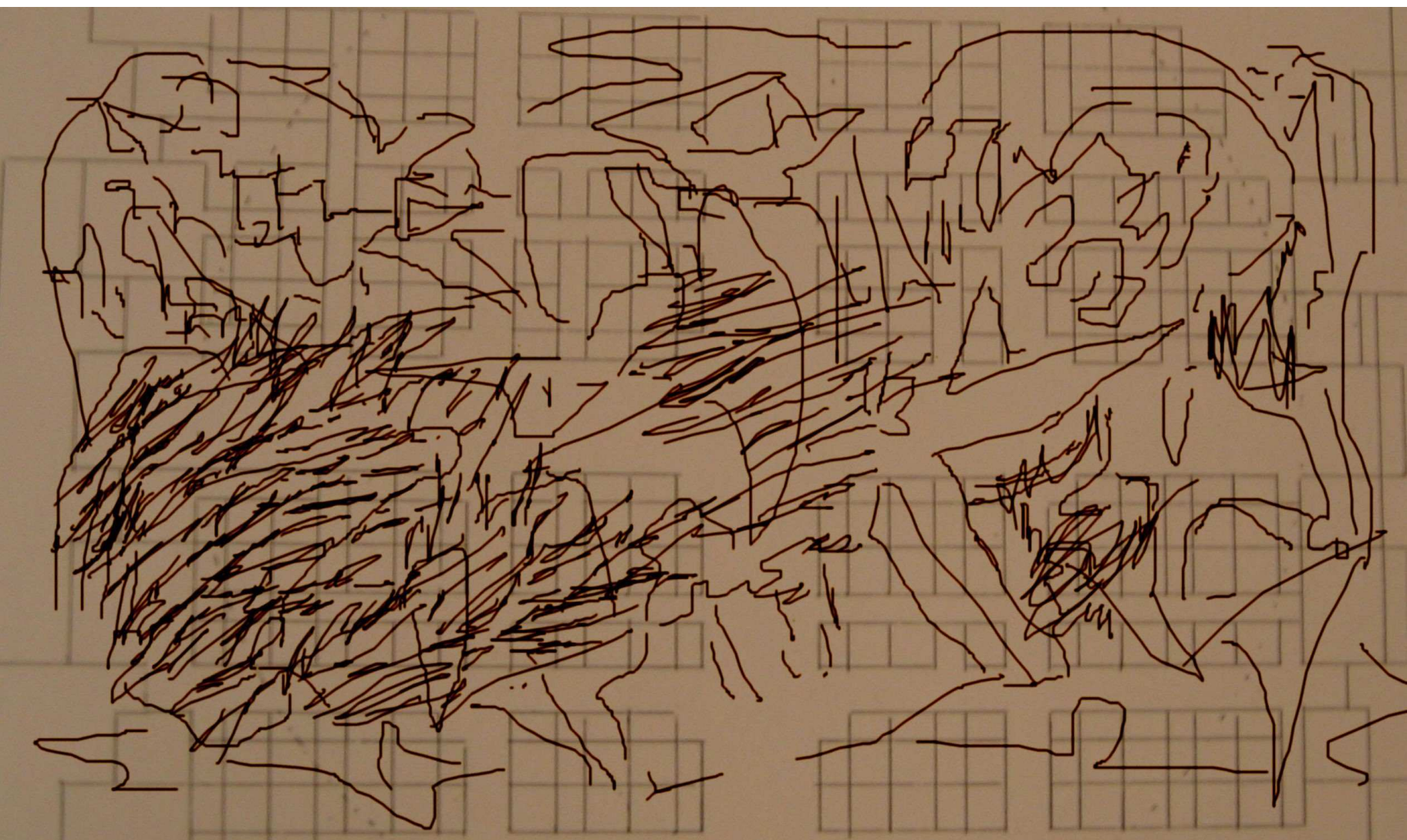


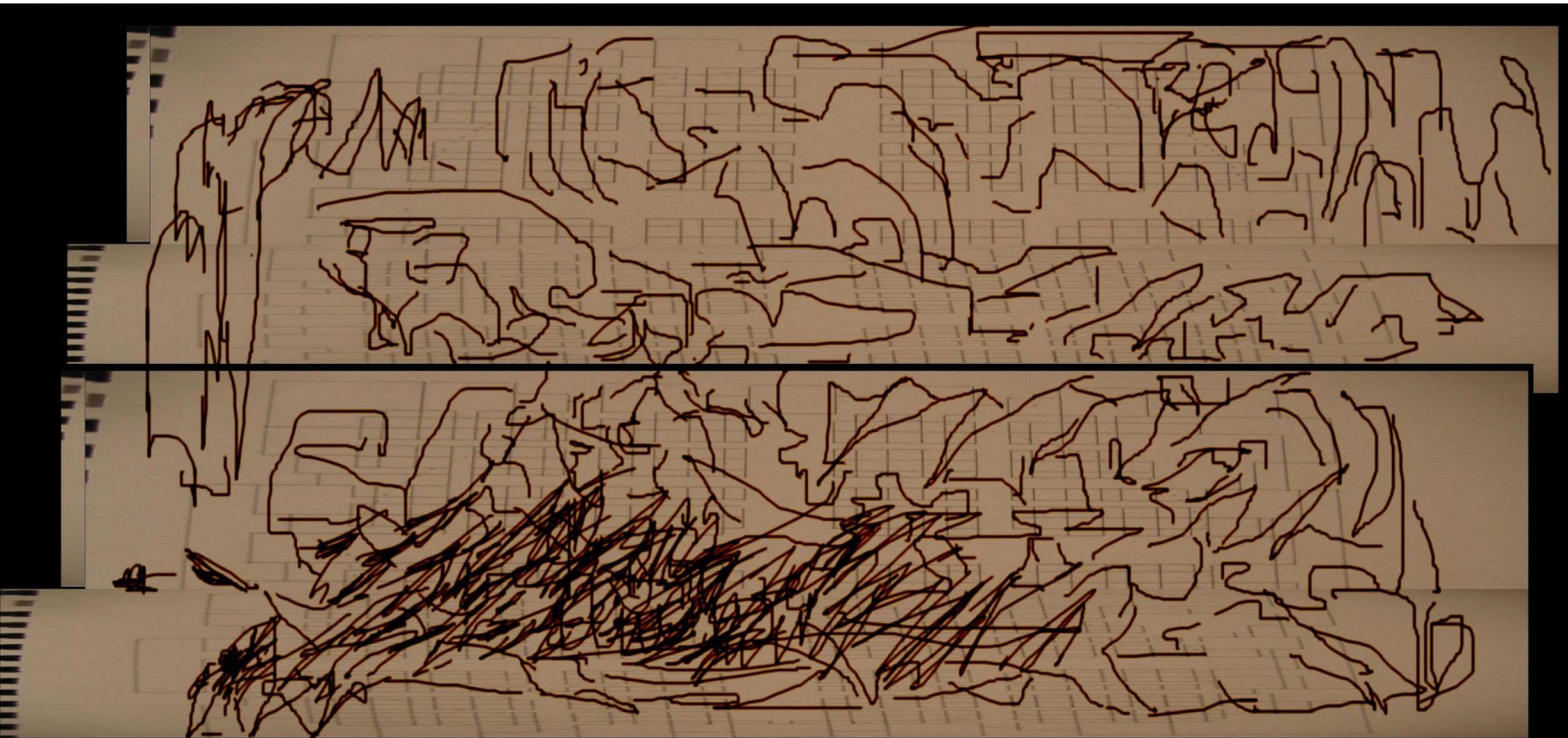




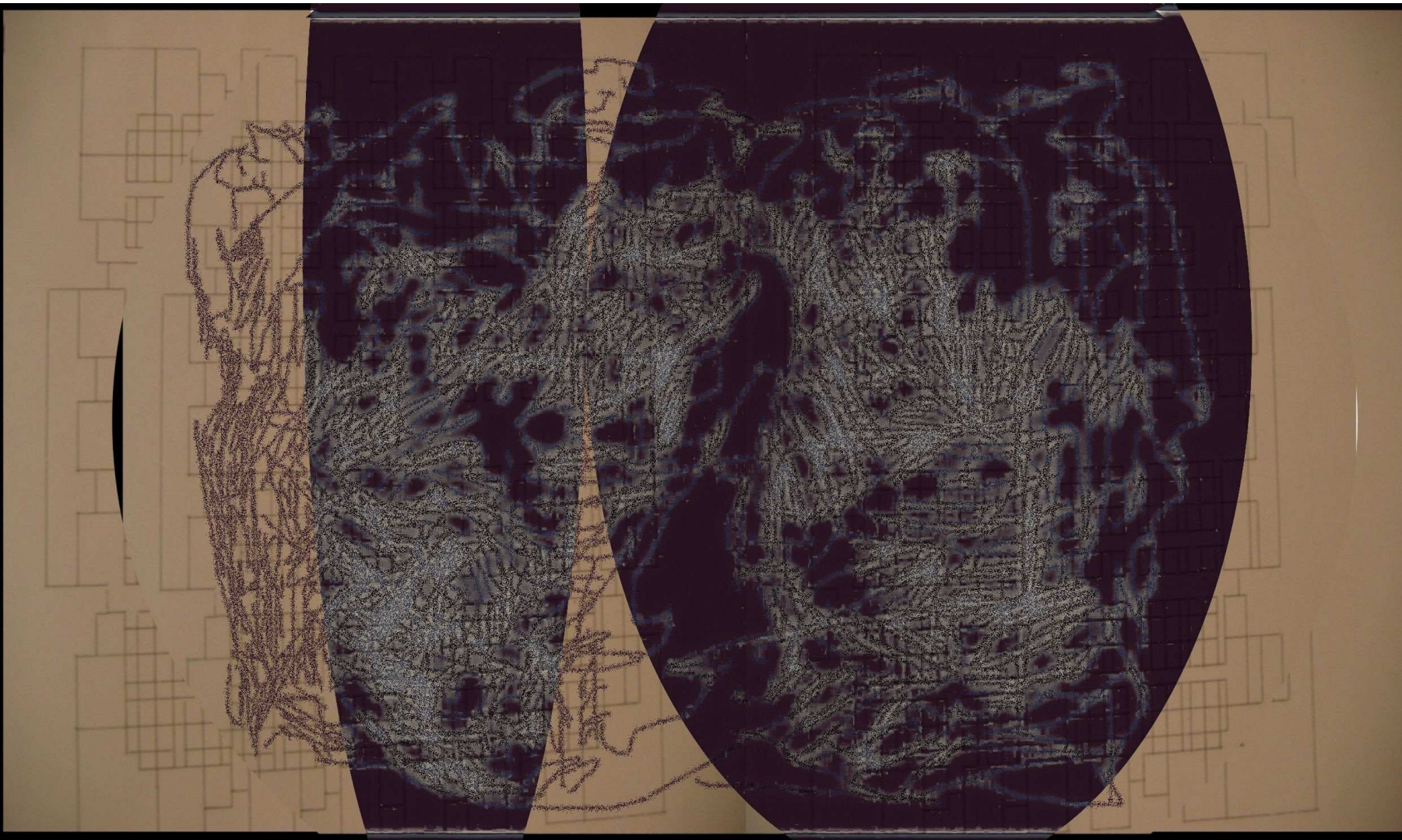


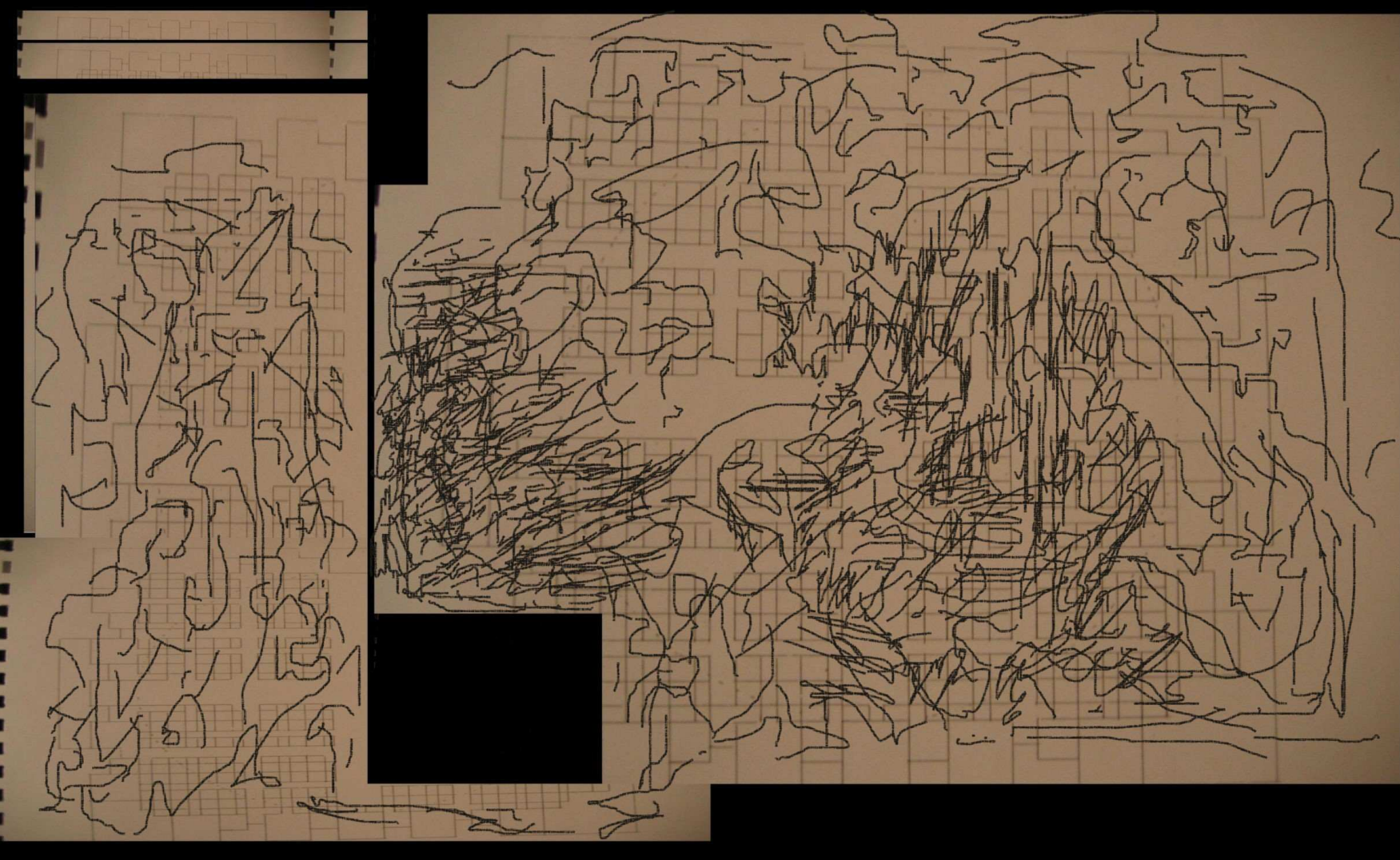




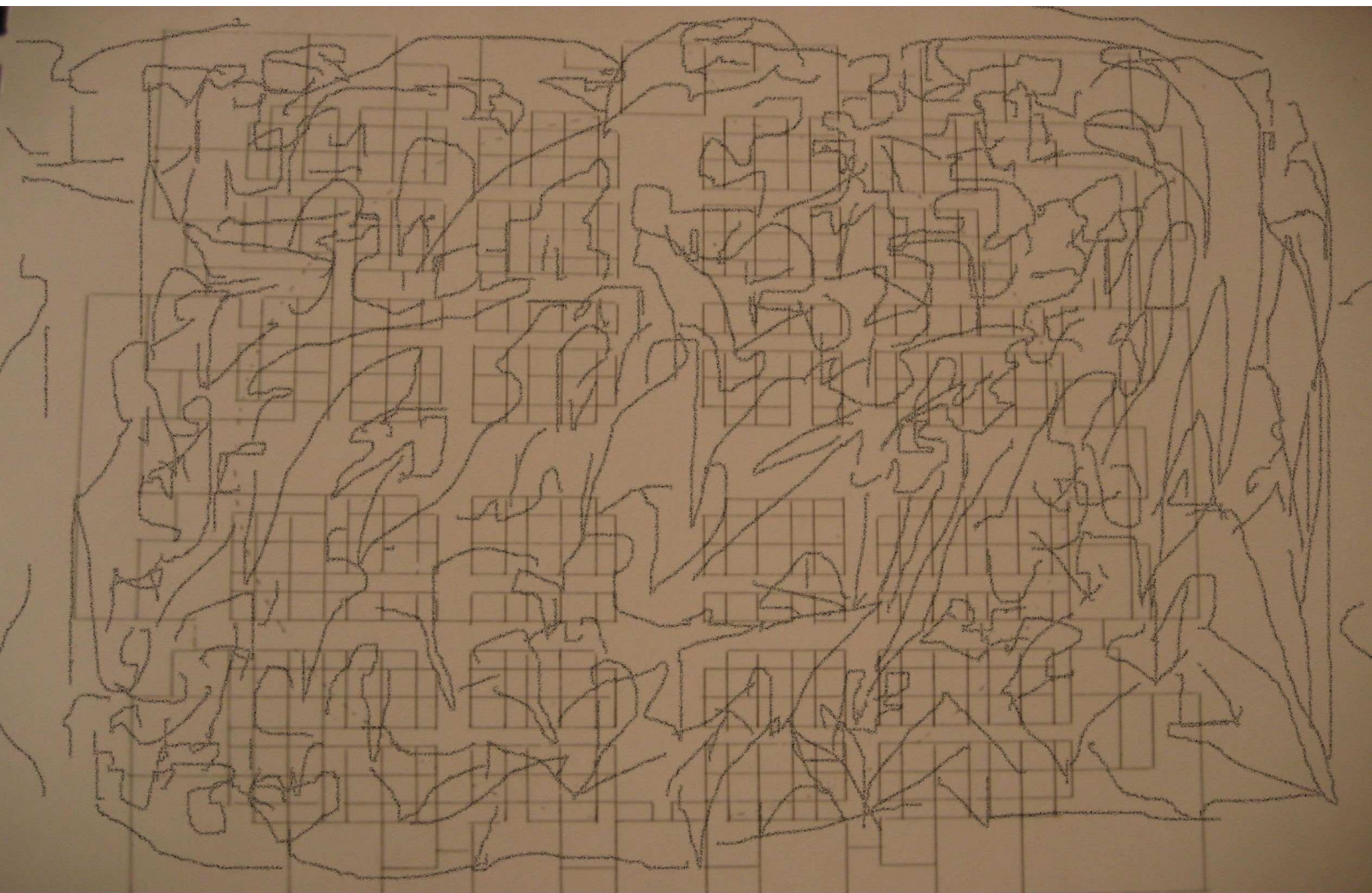




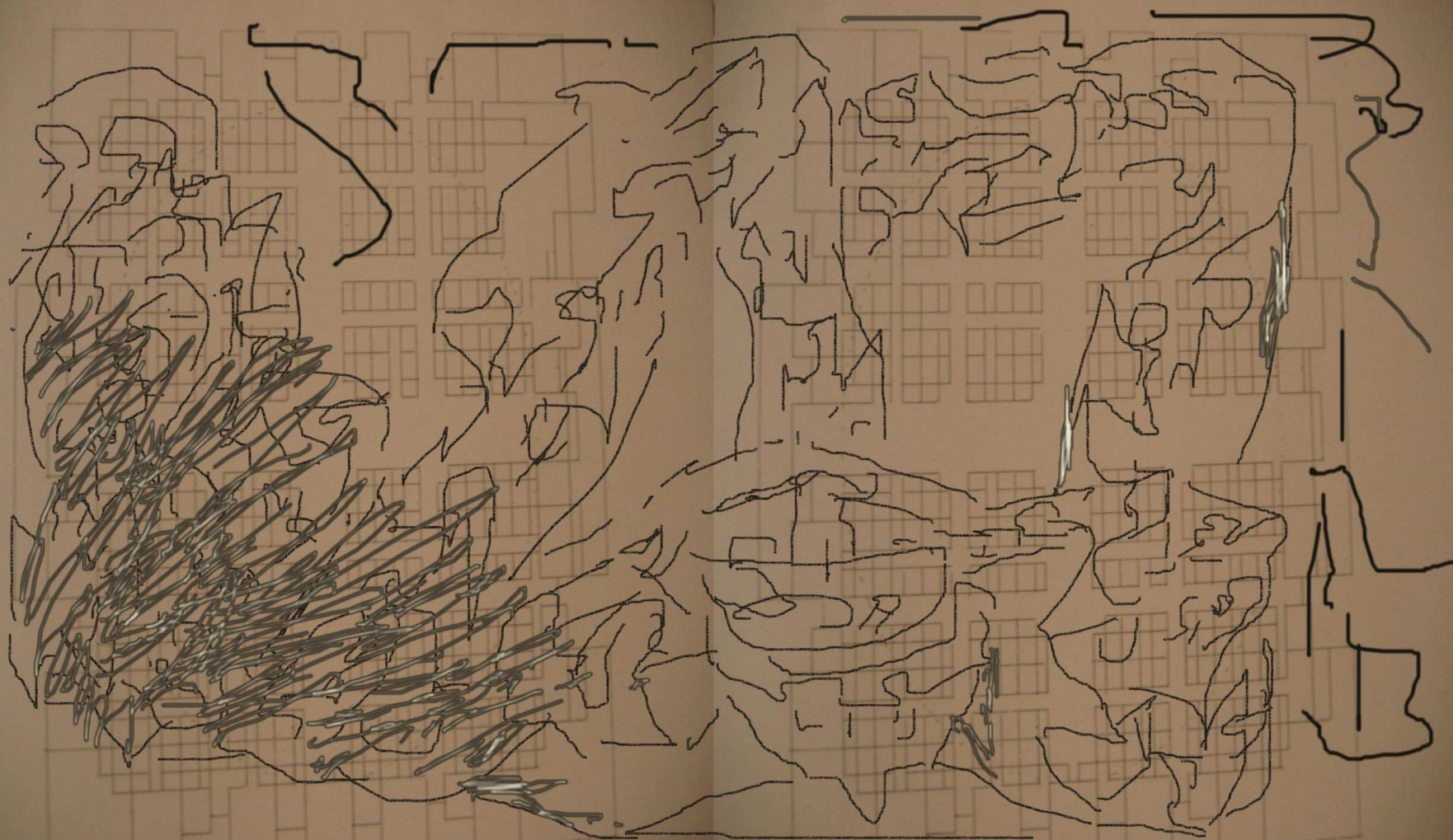


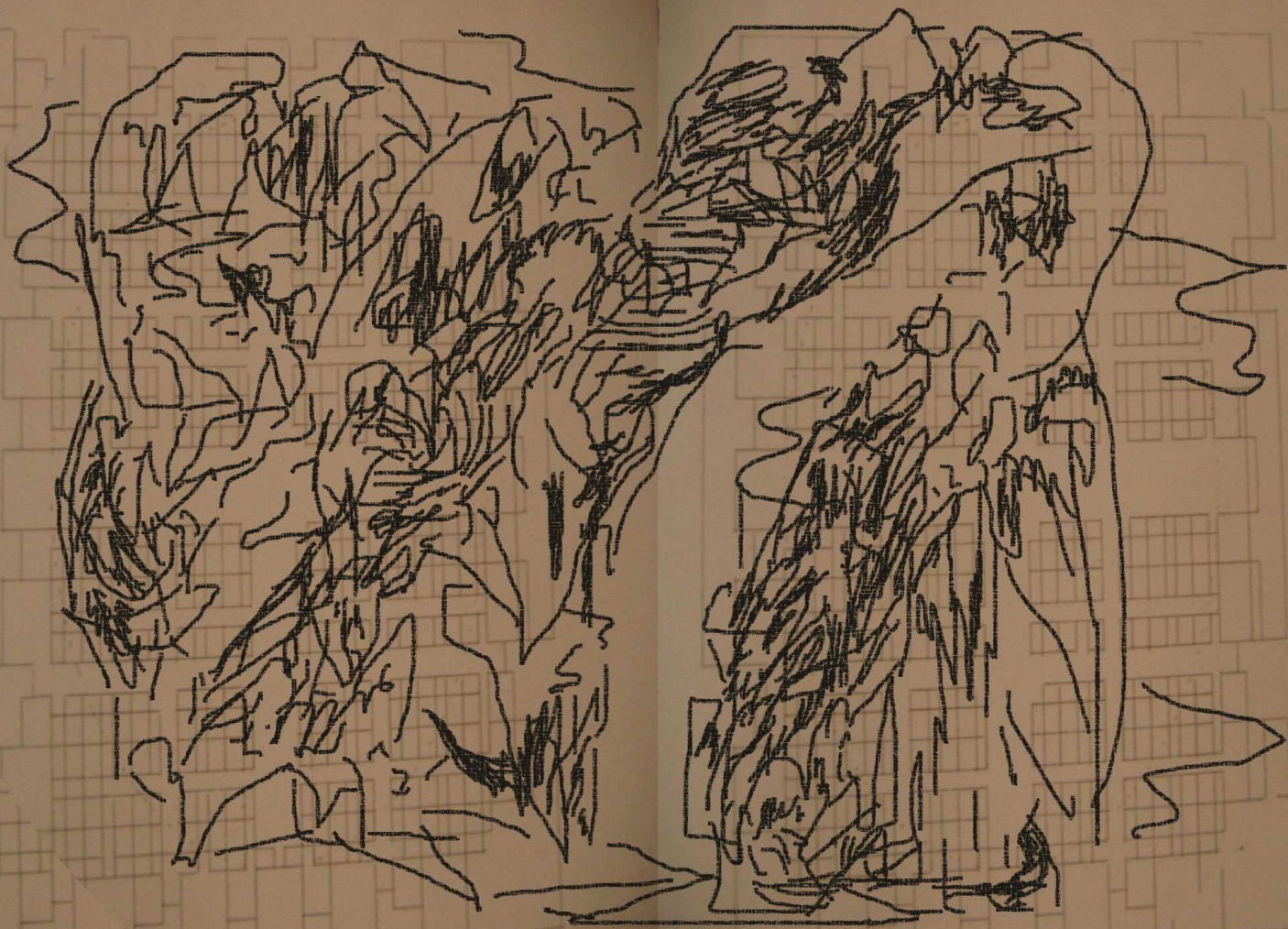


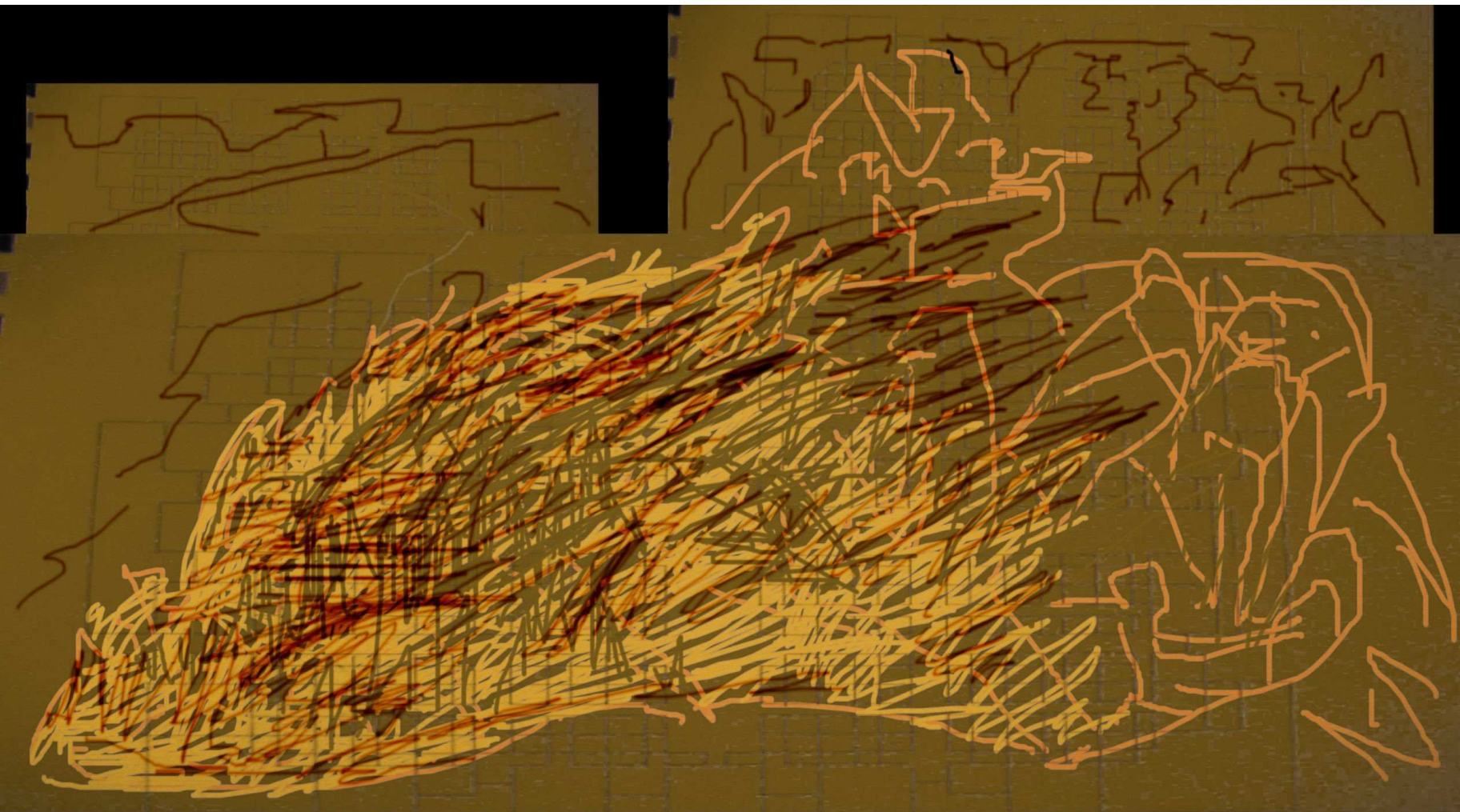


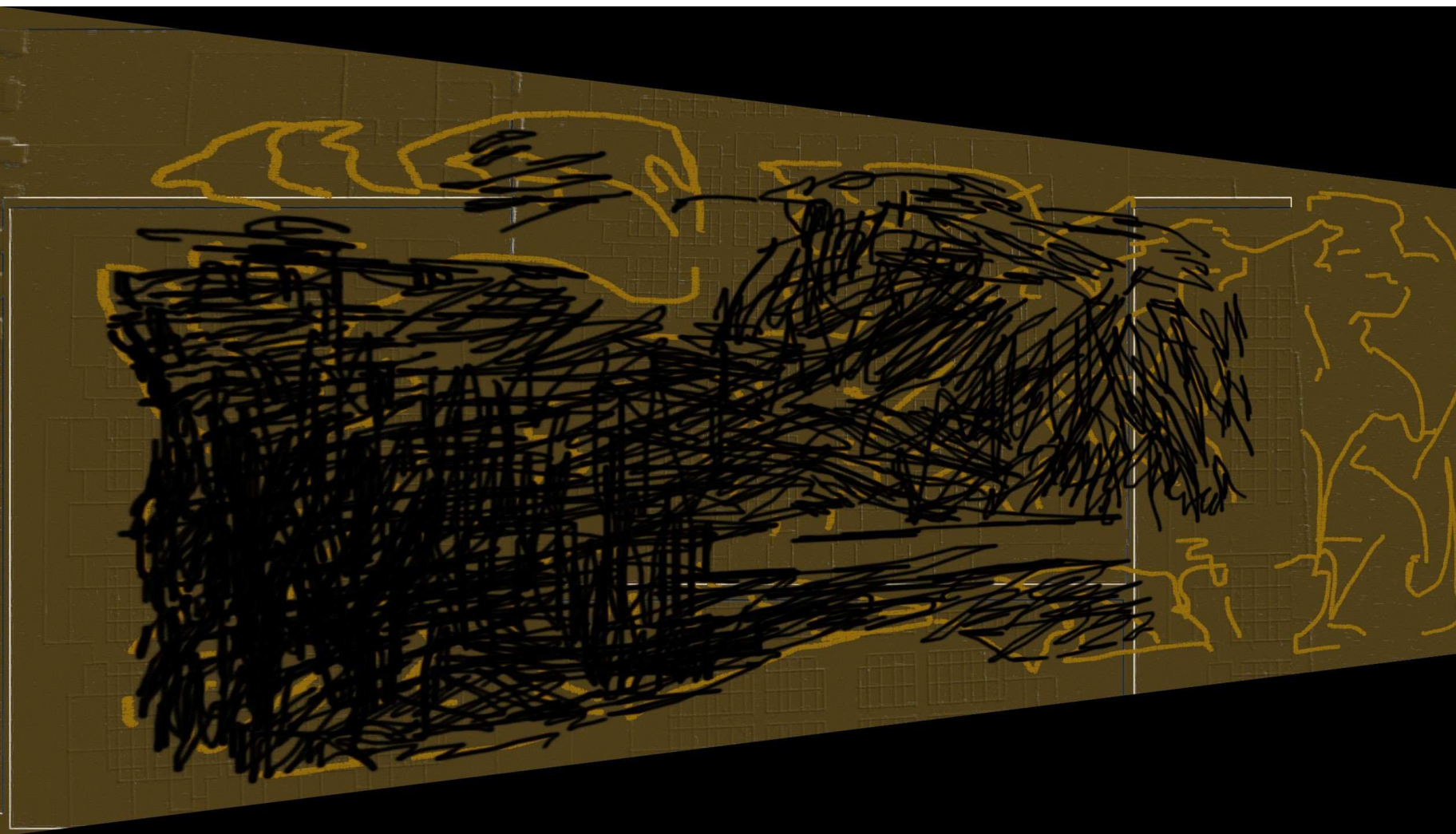


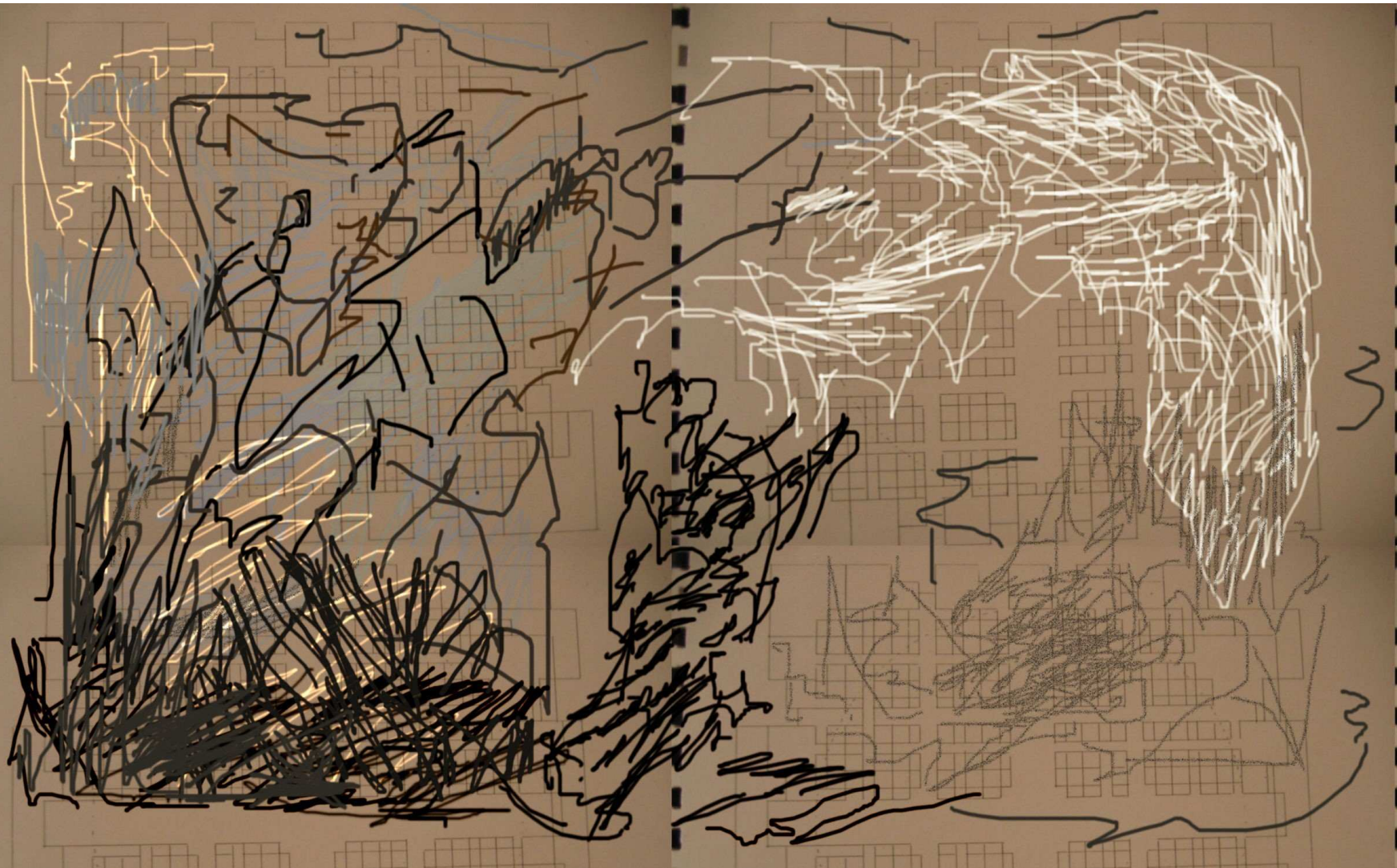


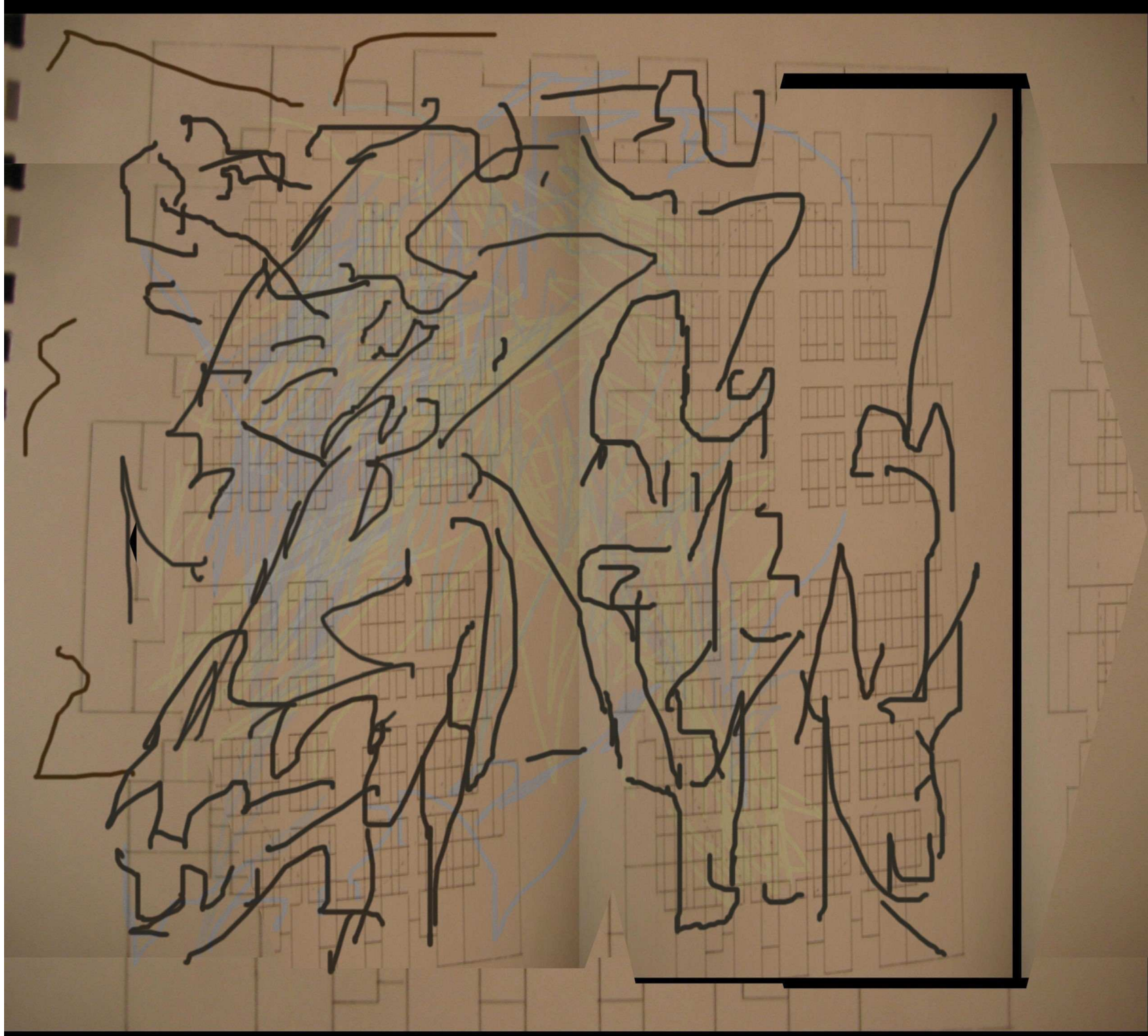


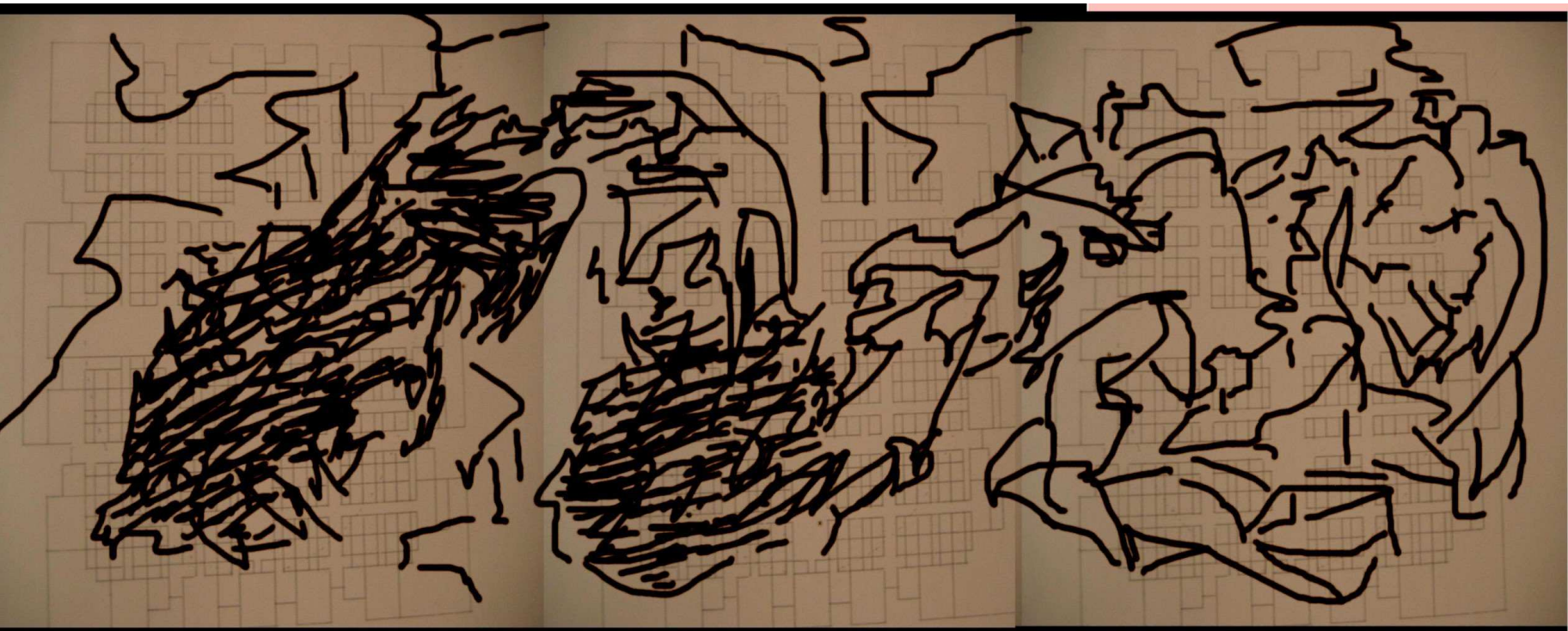


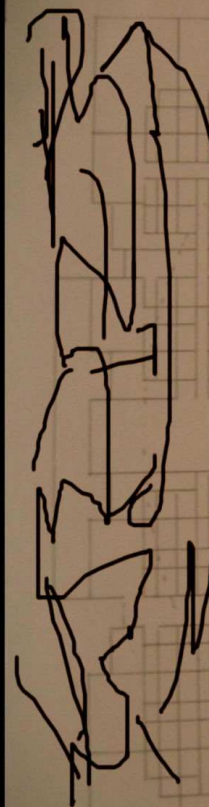
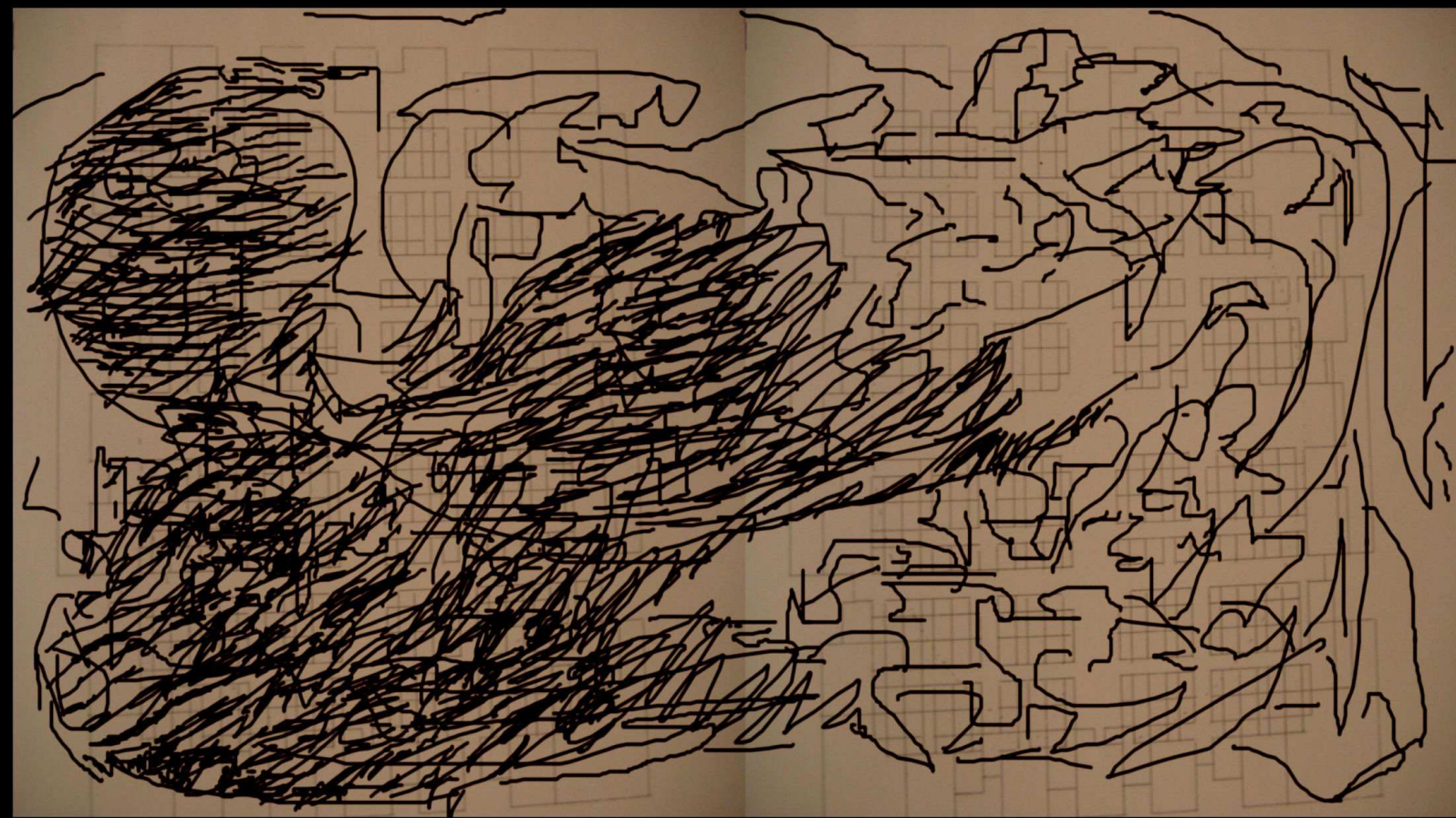






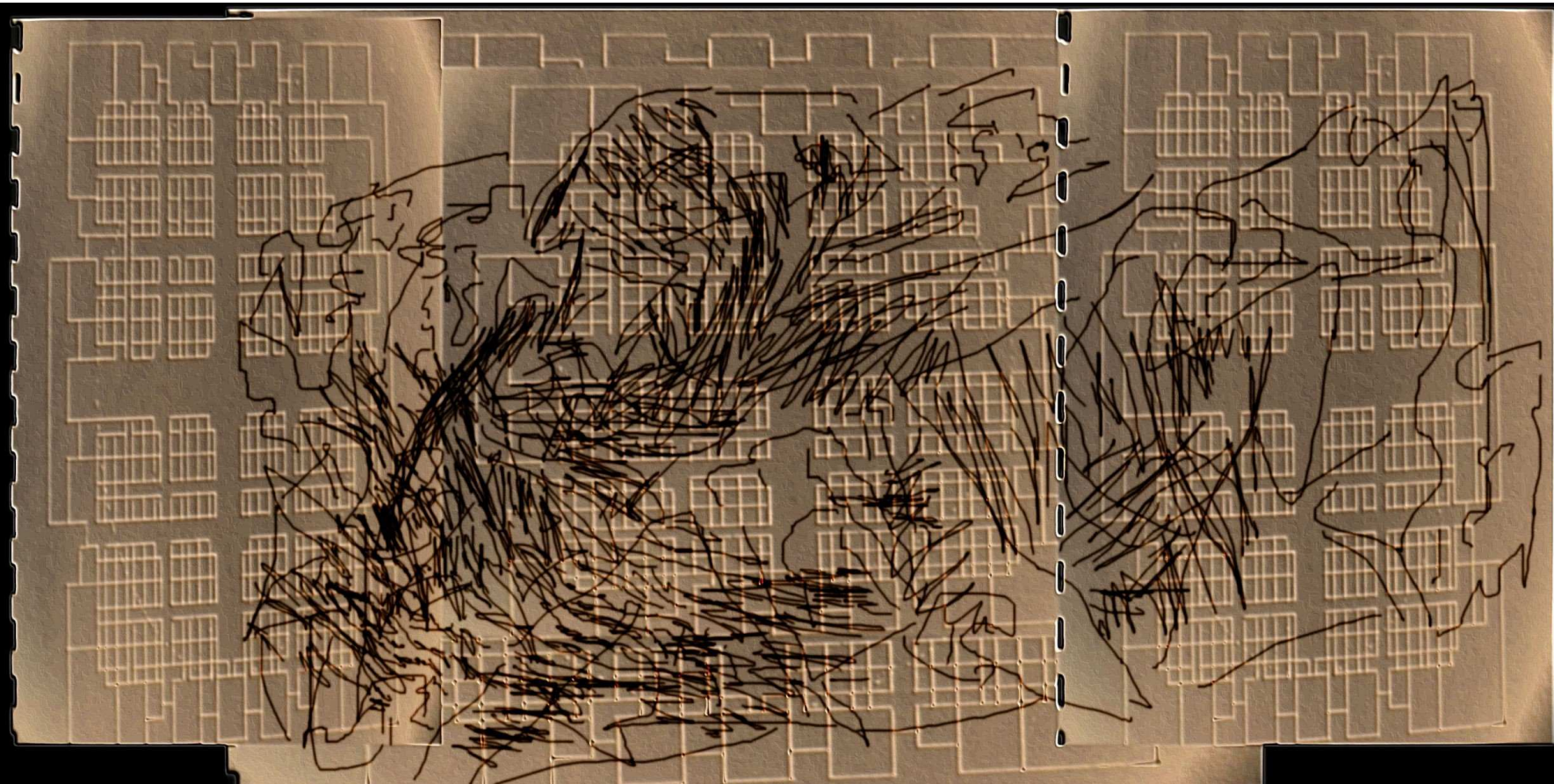


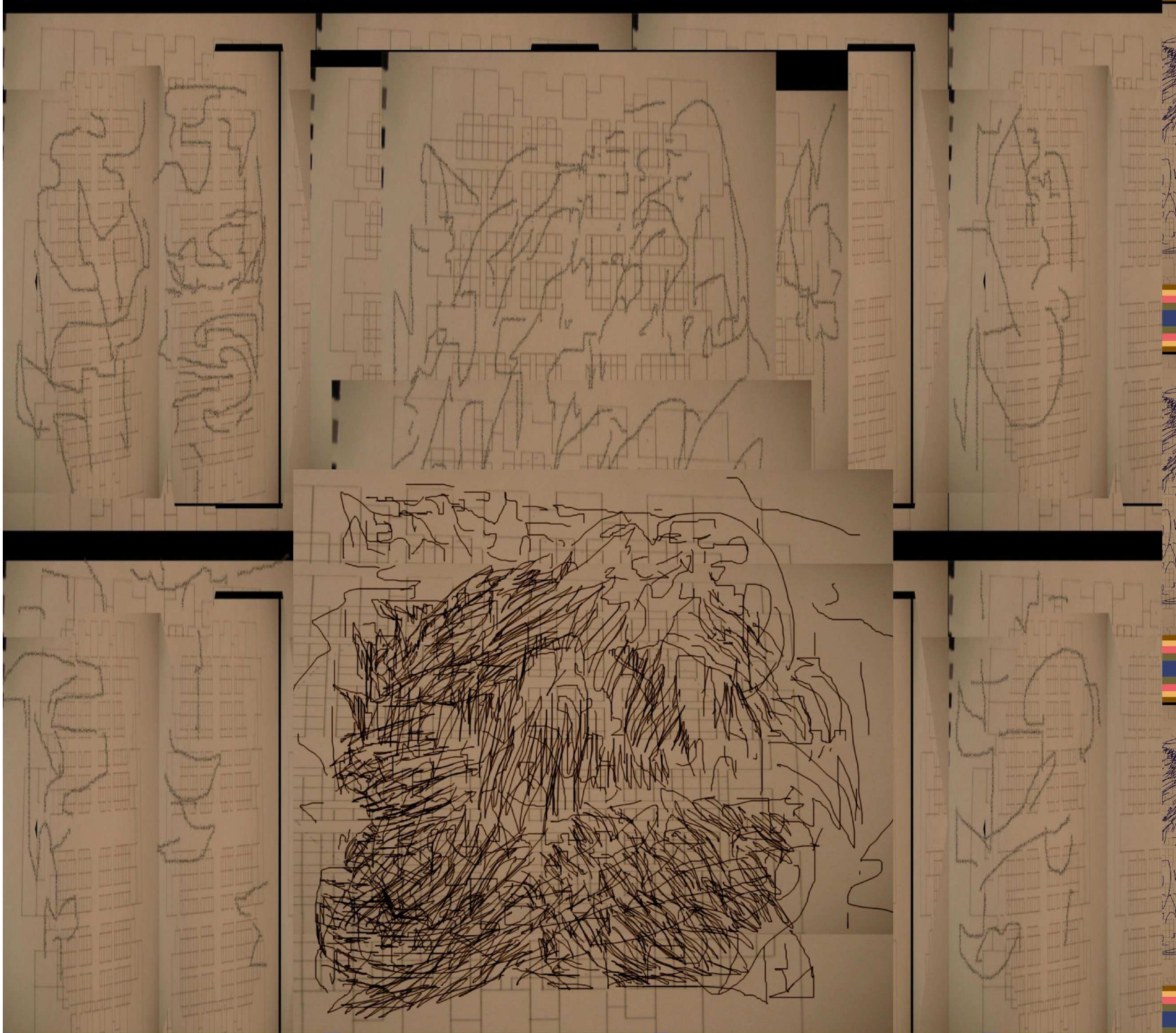


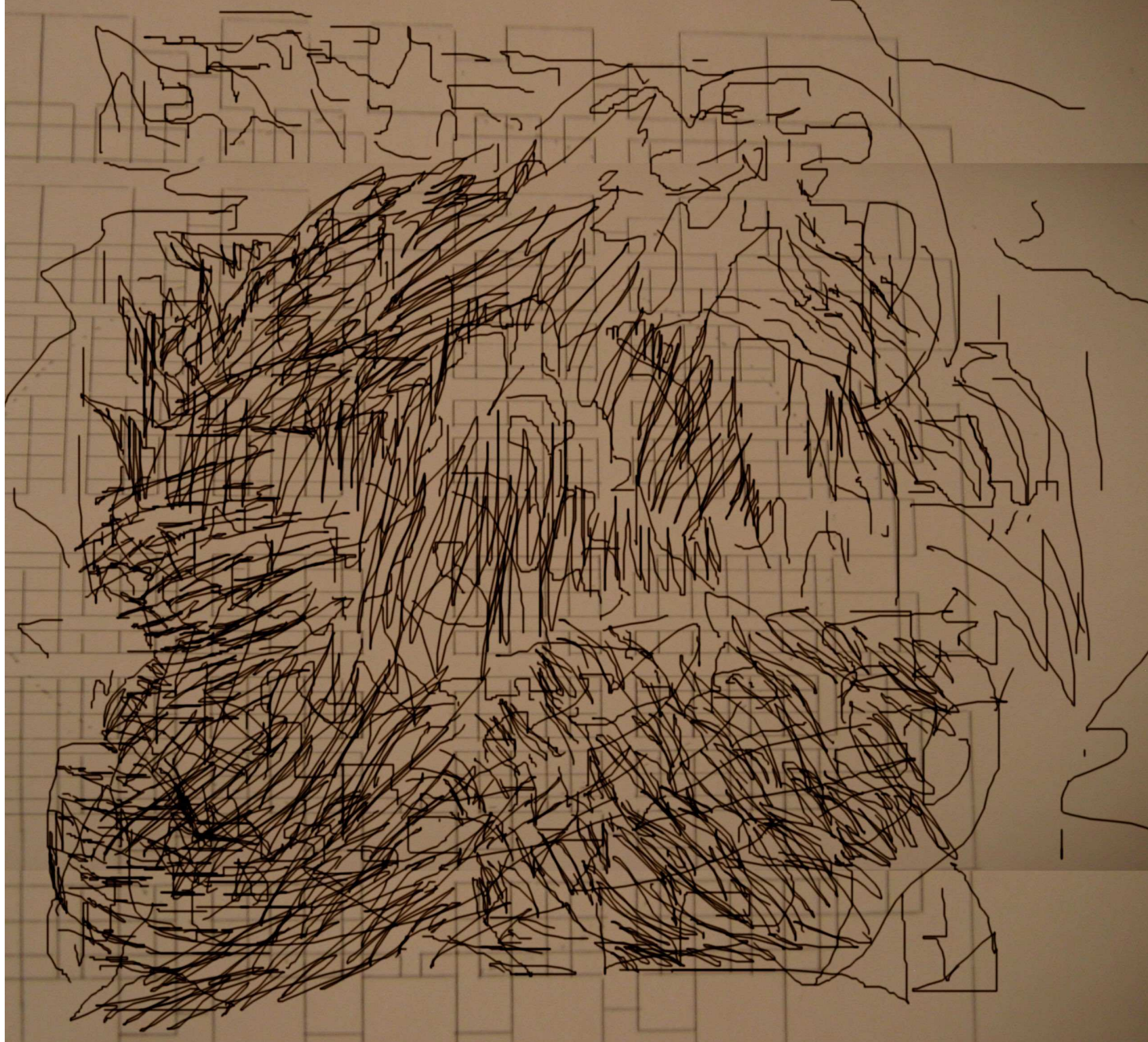


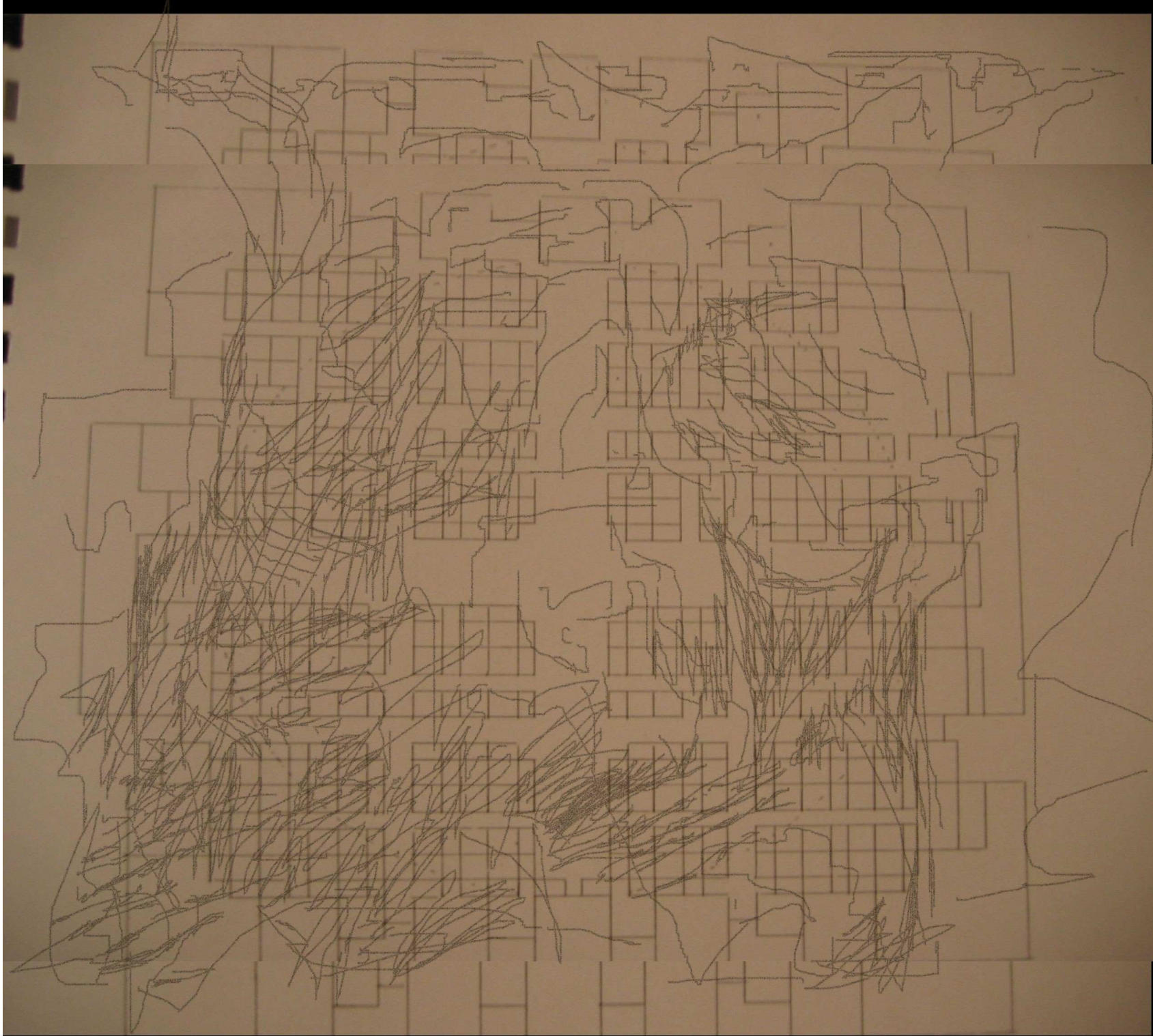


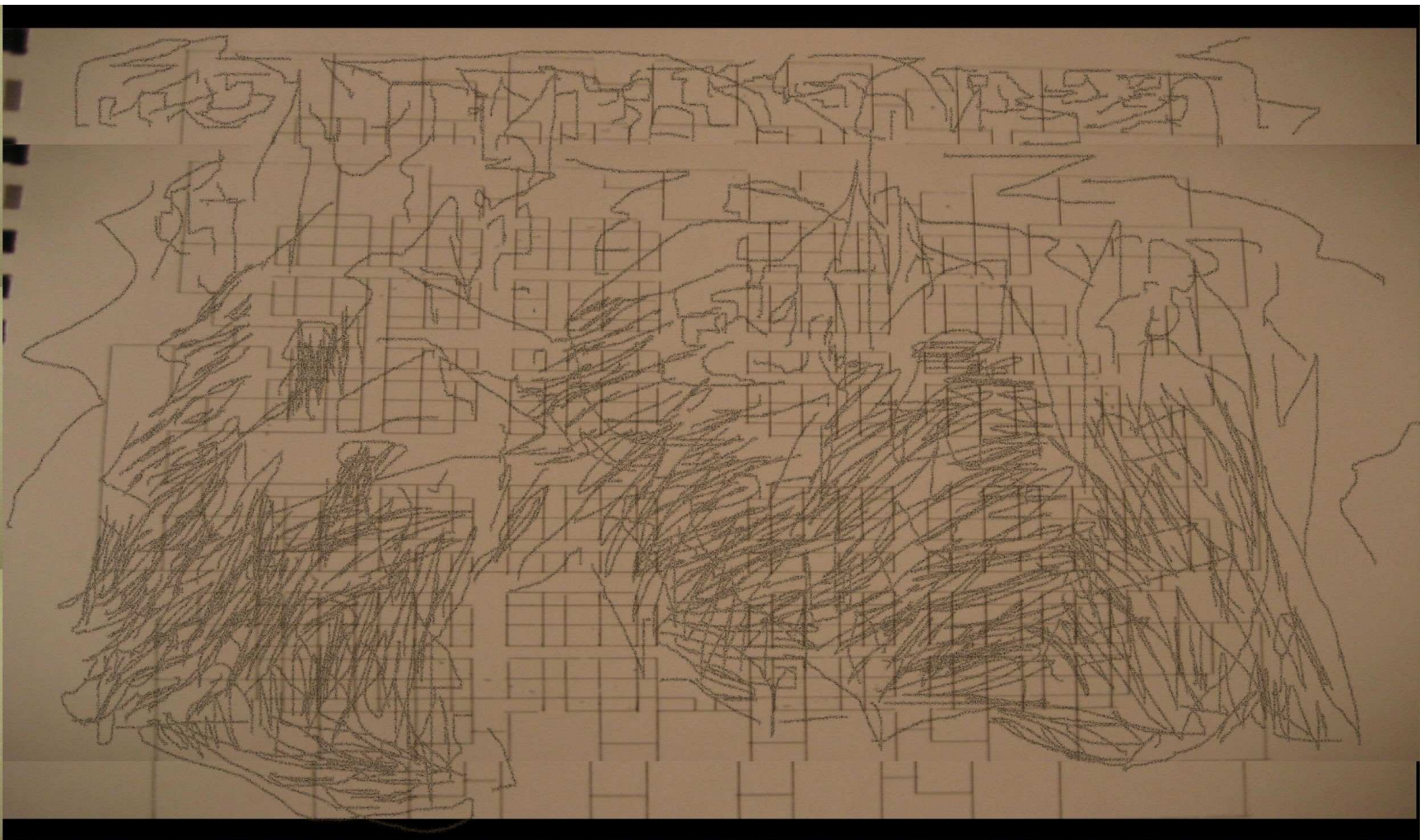


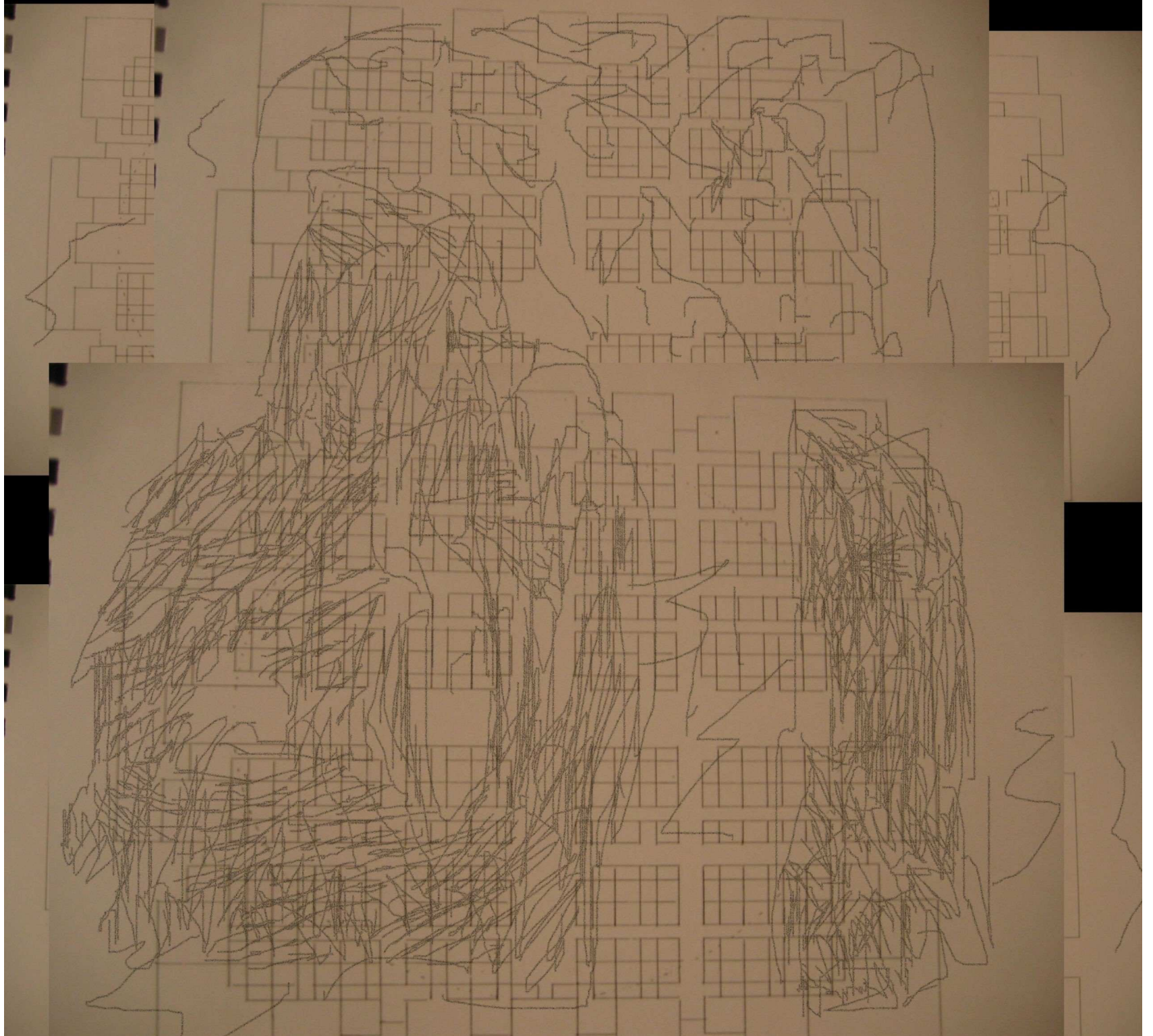


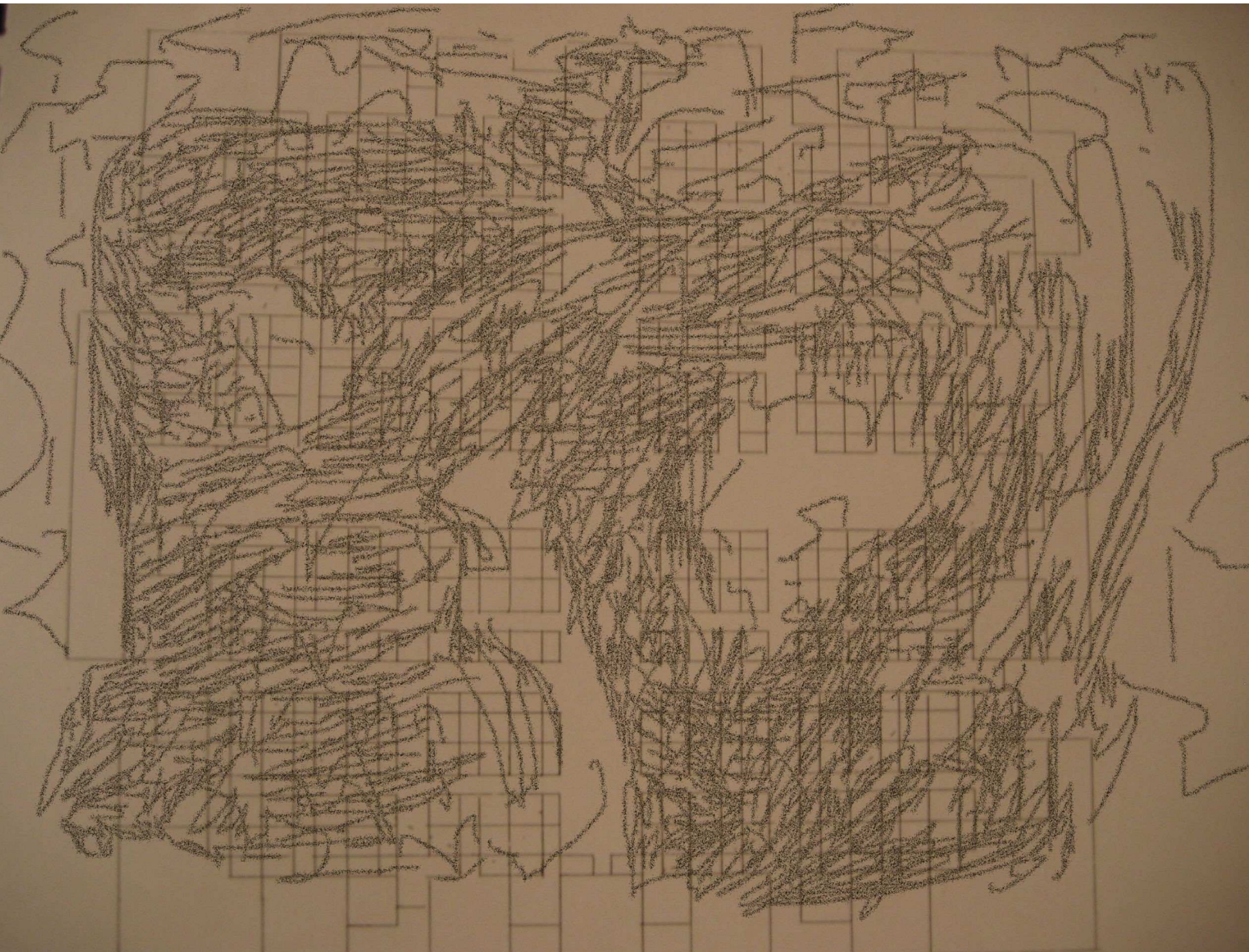


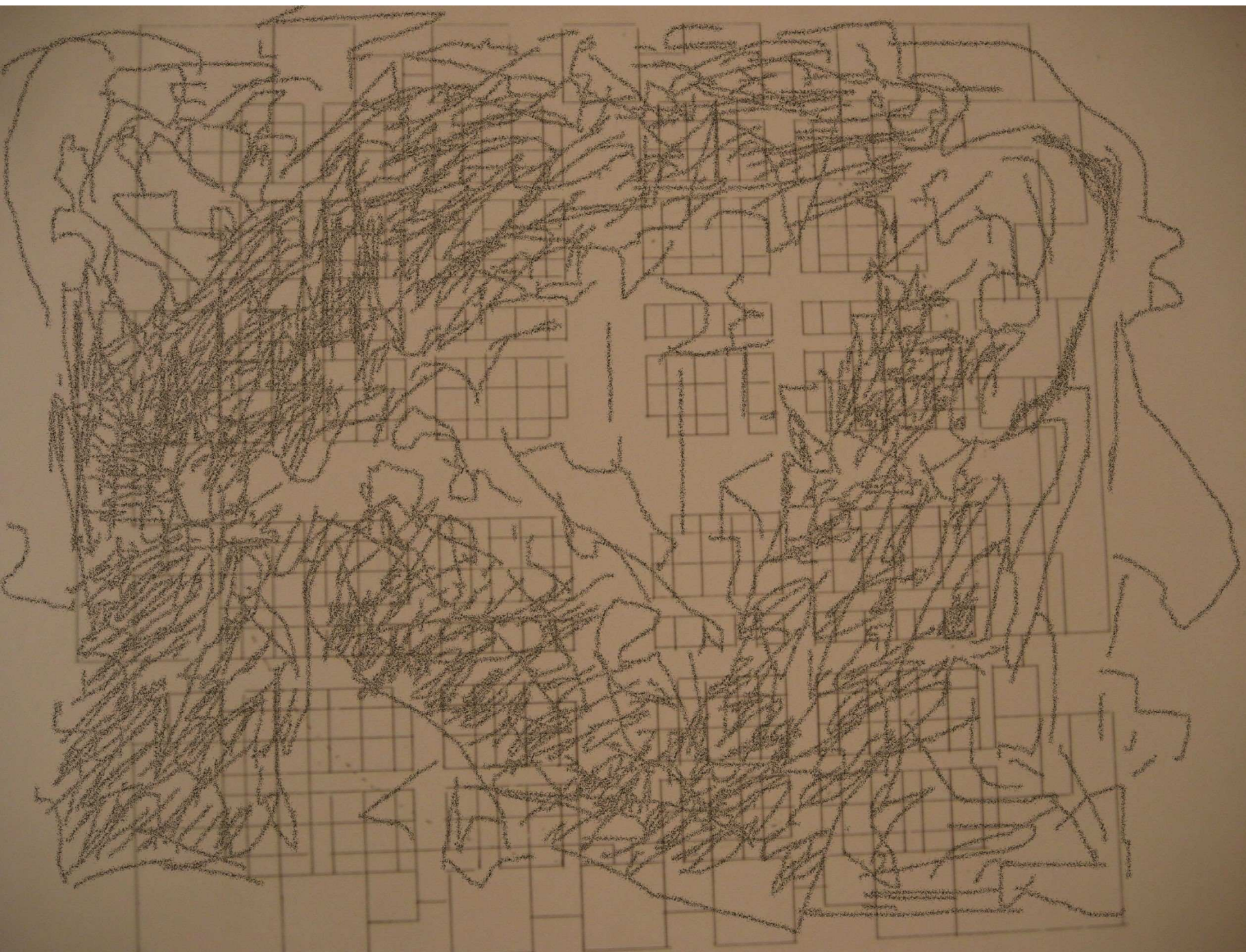


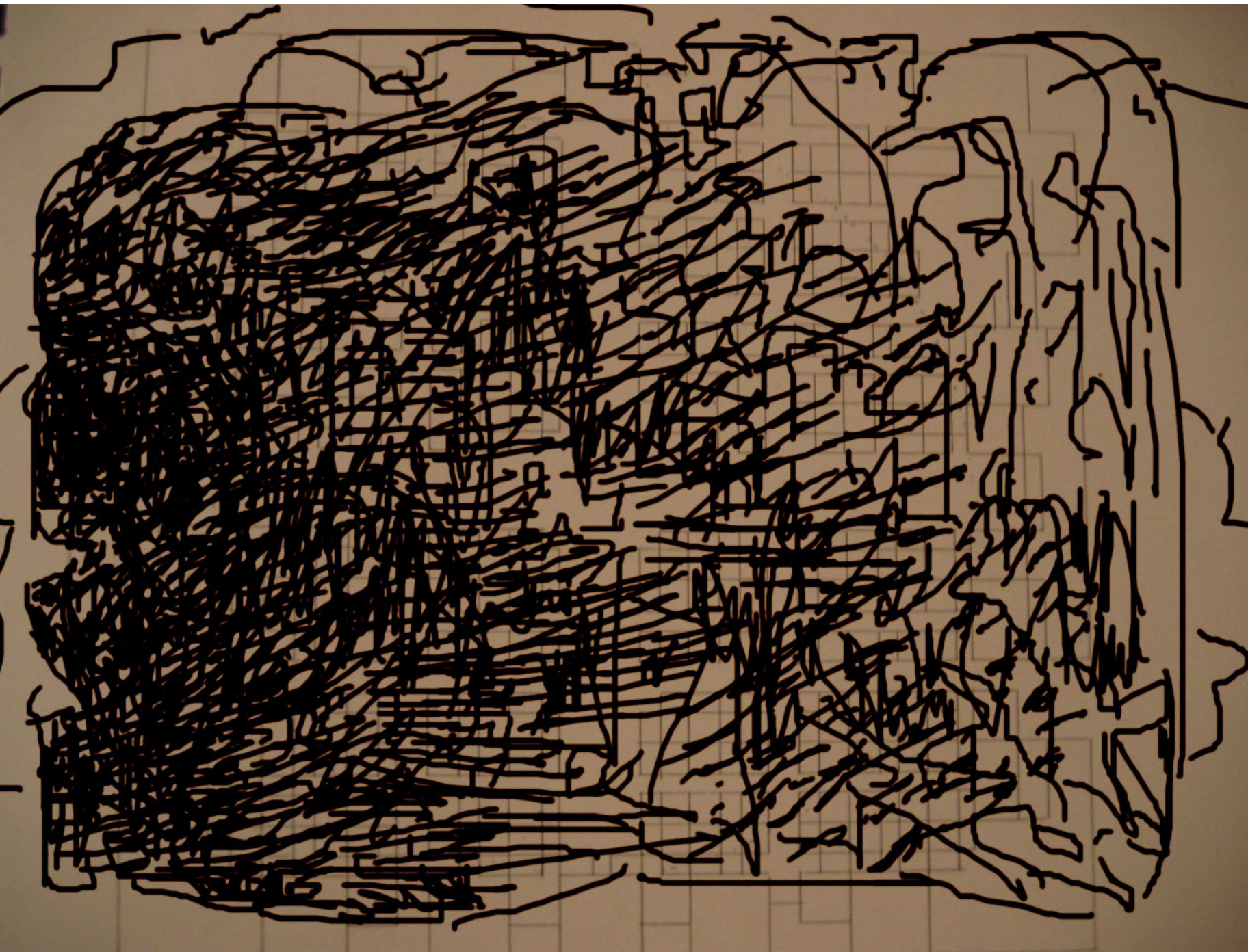


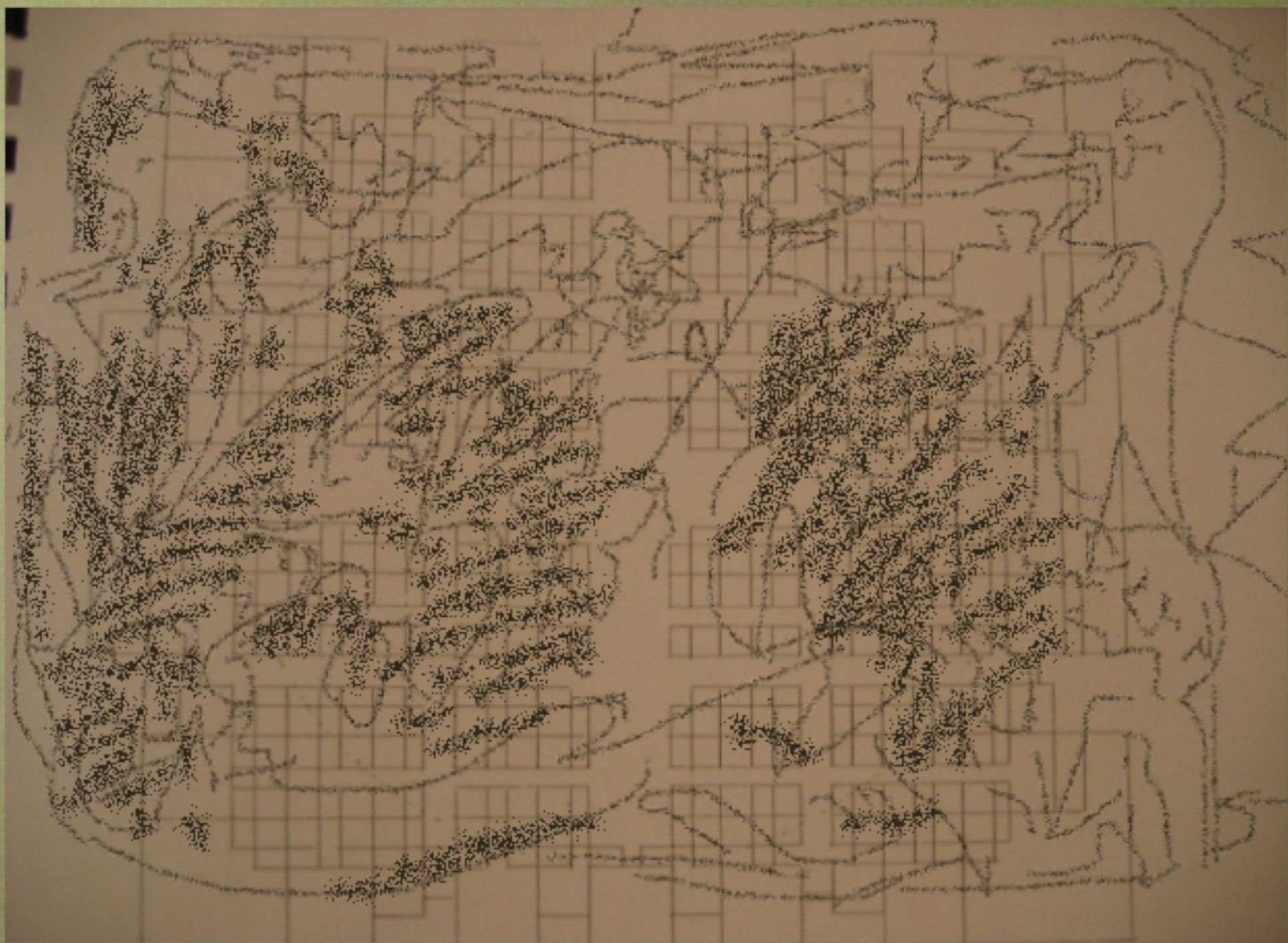


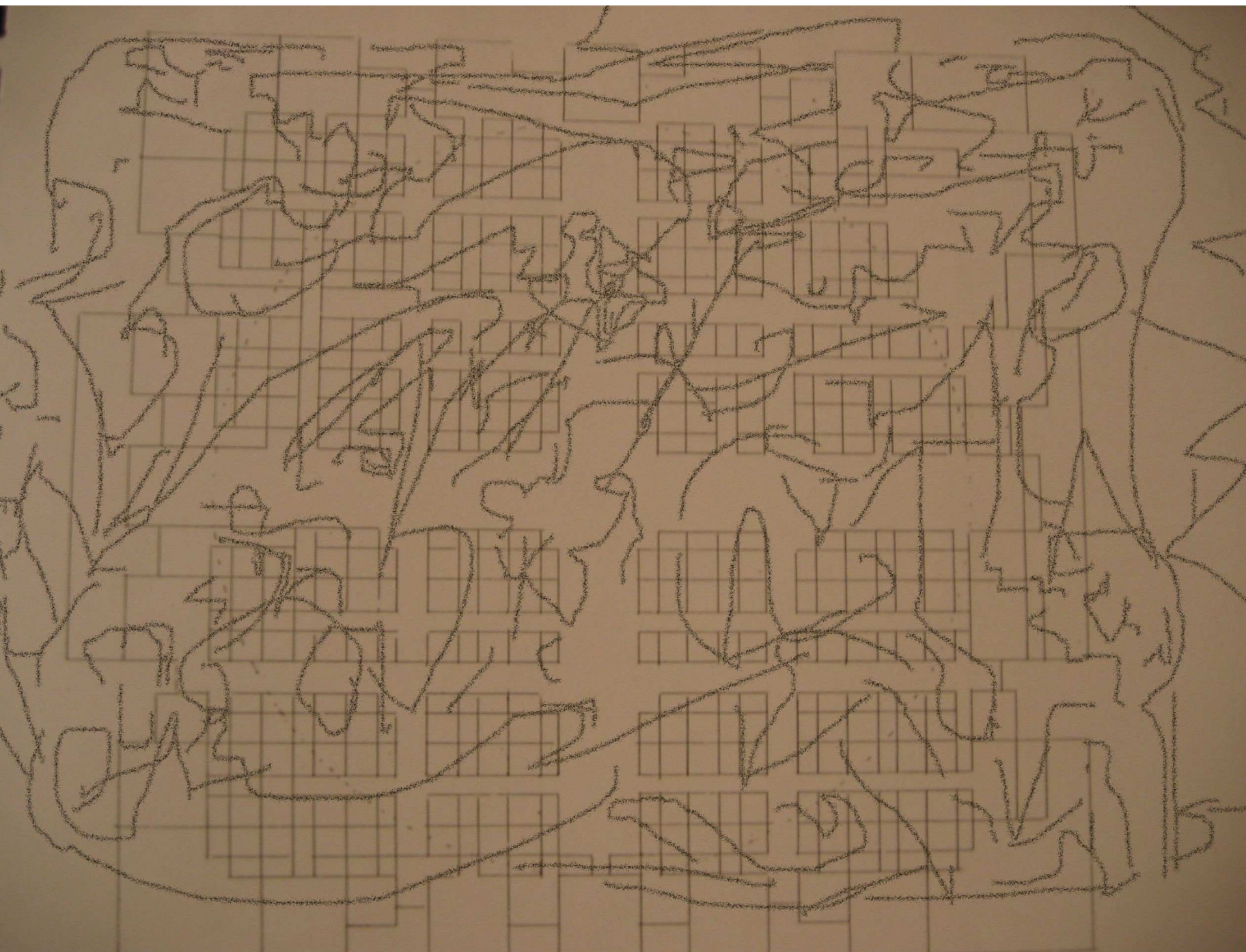


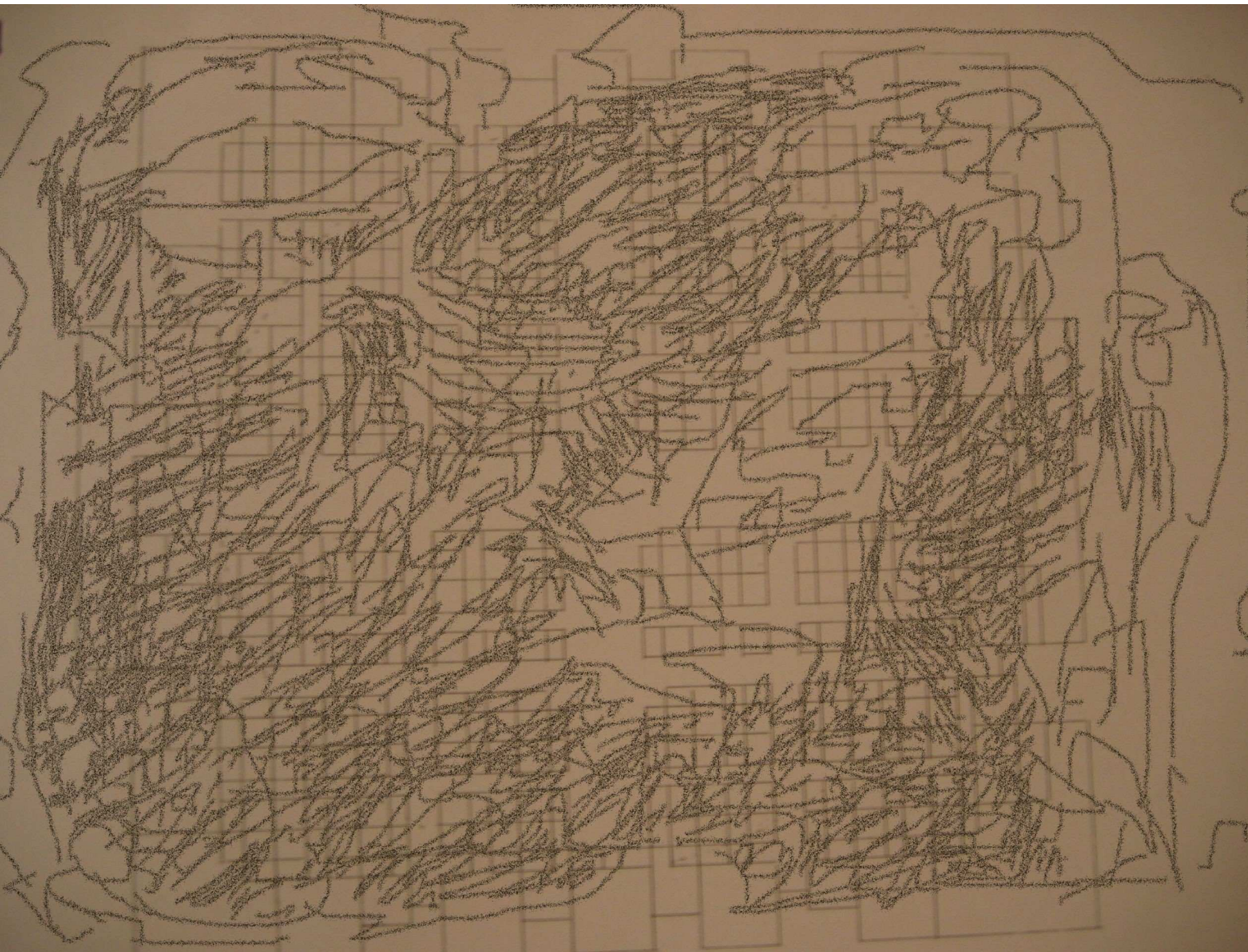


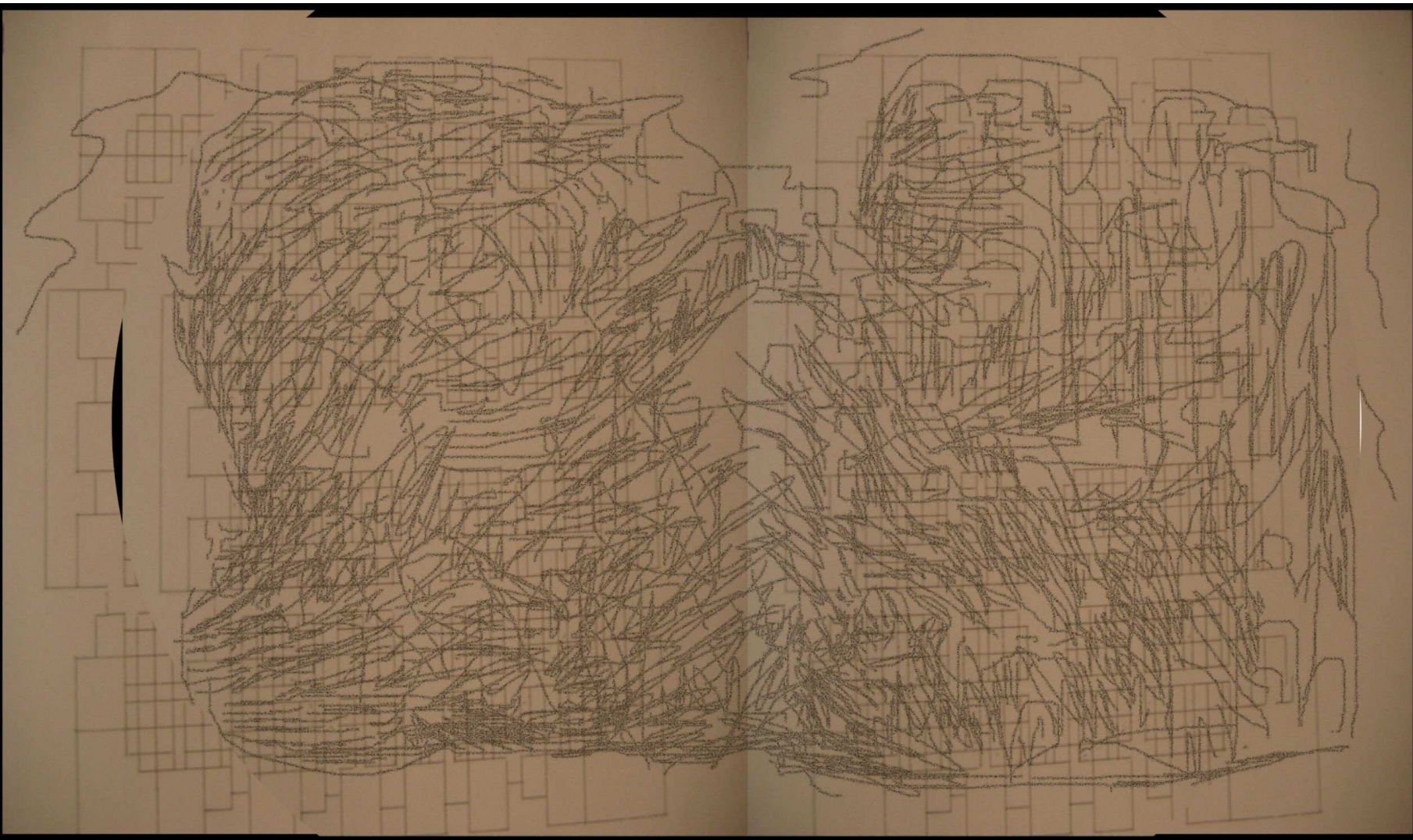


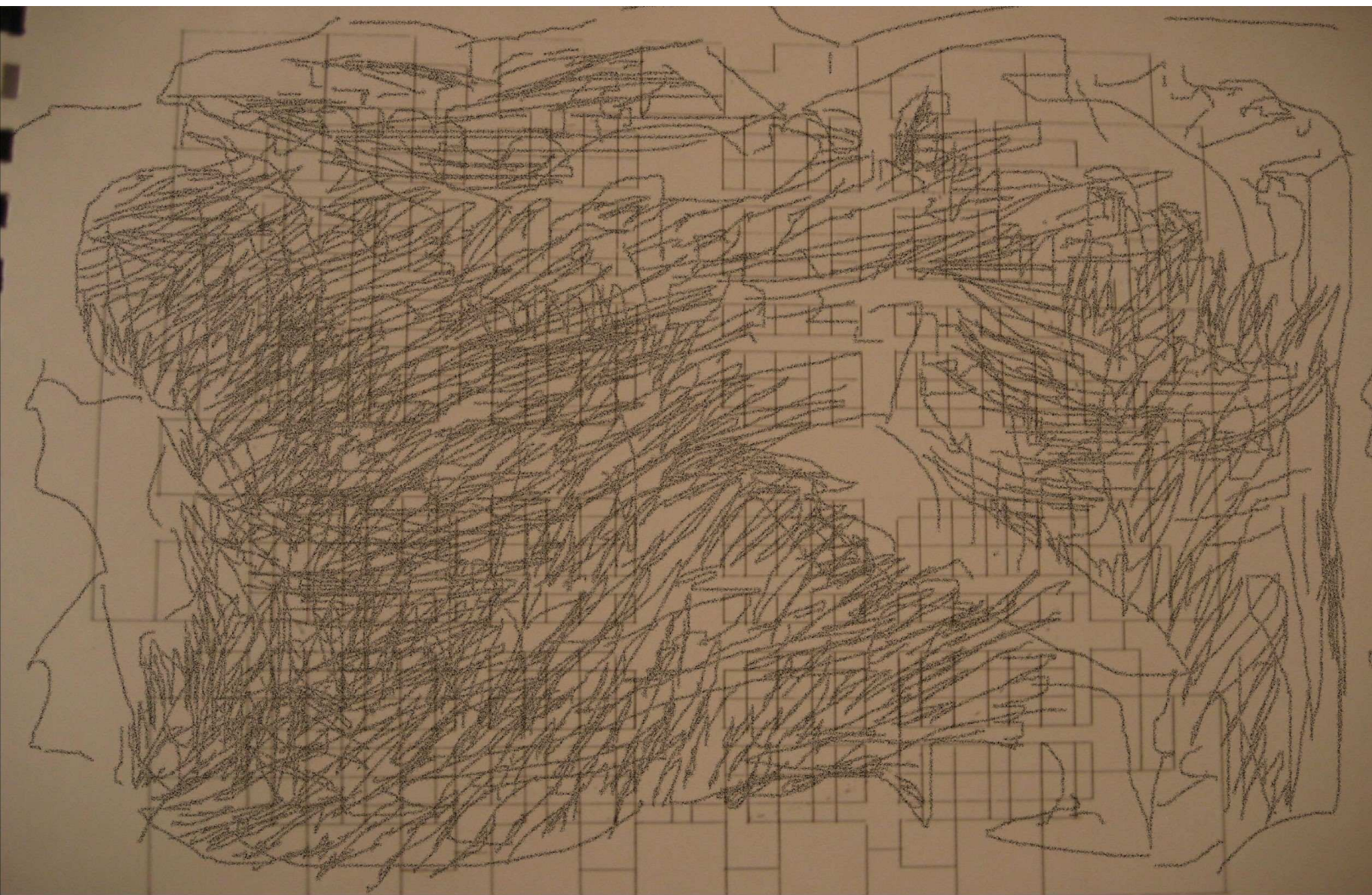


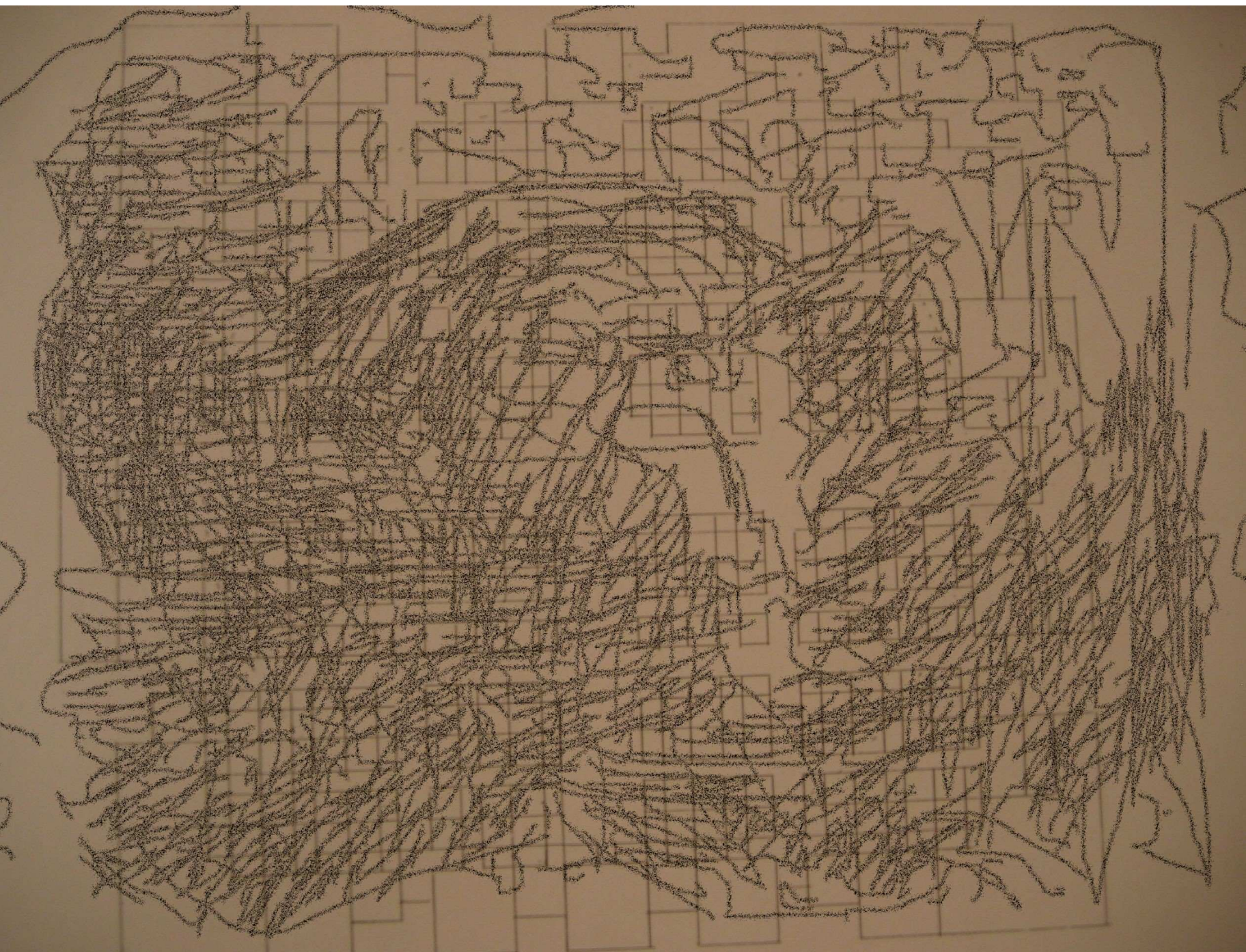


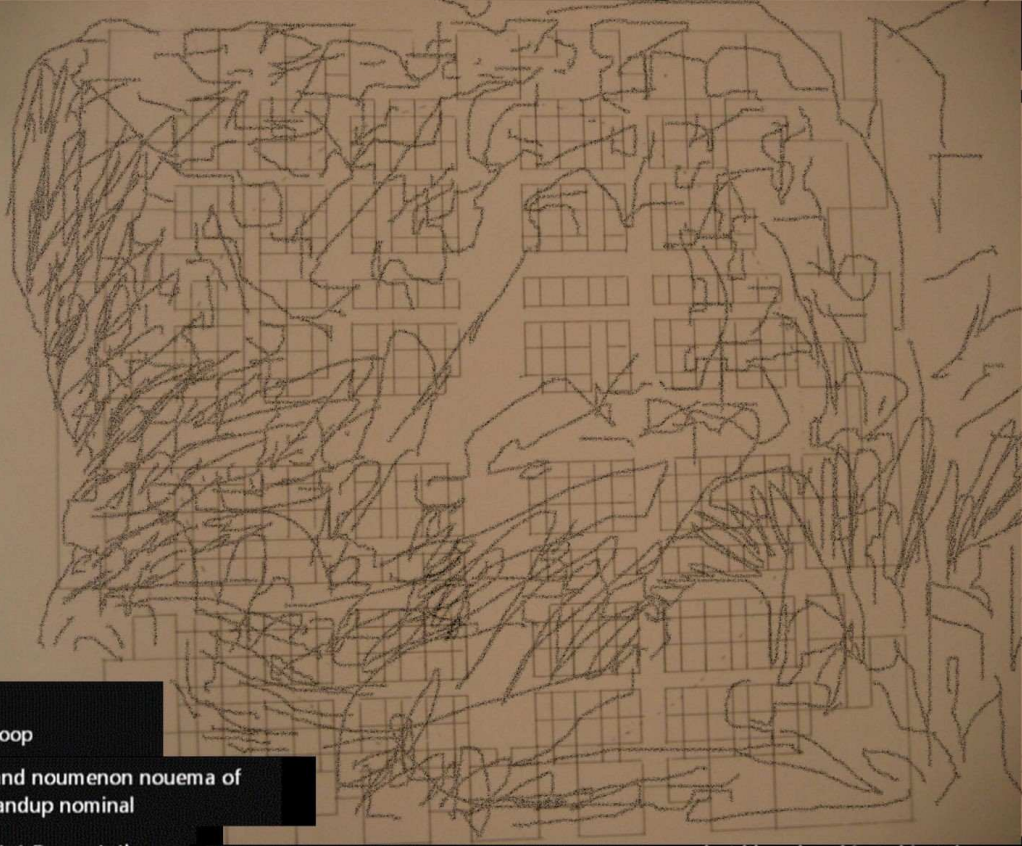












Ghost in The Loop

phenomenal and noumenon nouema of
standup nominal

Contingency Not Presentation

Up along the way

chords threads and strings of luck fate
chance and fortune

& deep sea matrix of topological thinking

magic and philosophy across the G
Gnome map of deterritorialization

Ject (throw)- subject.object throwness

scratch to sculpture topologies

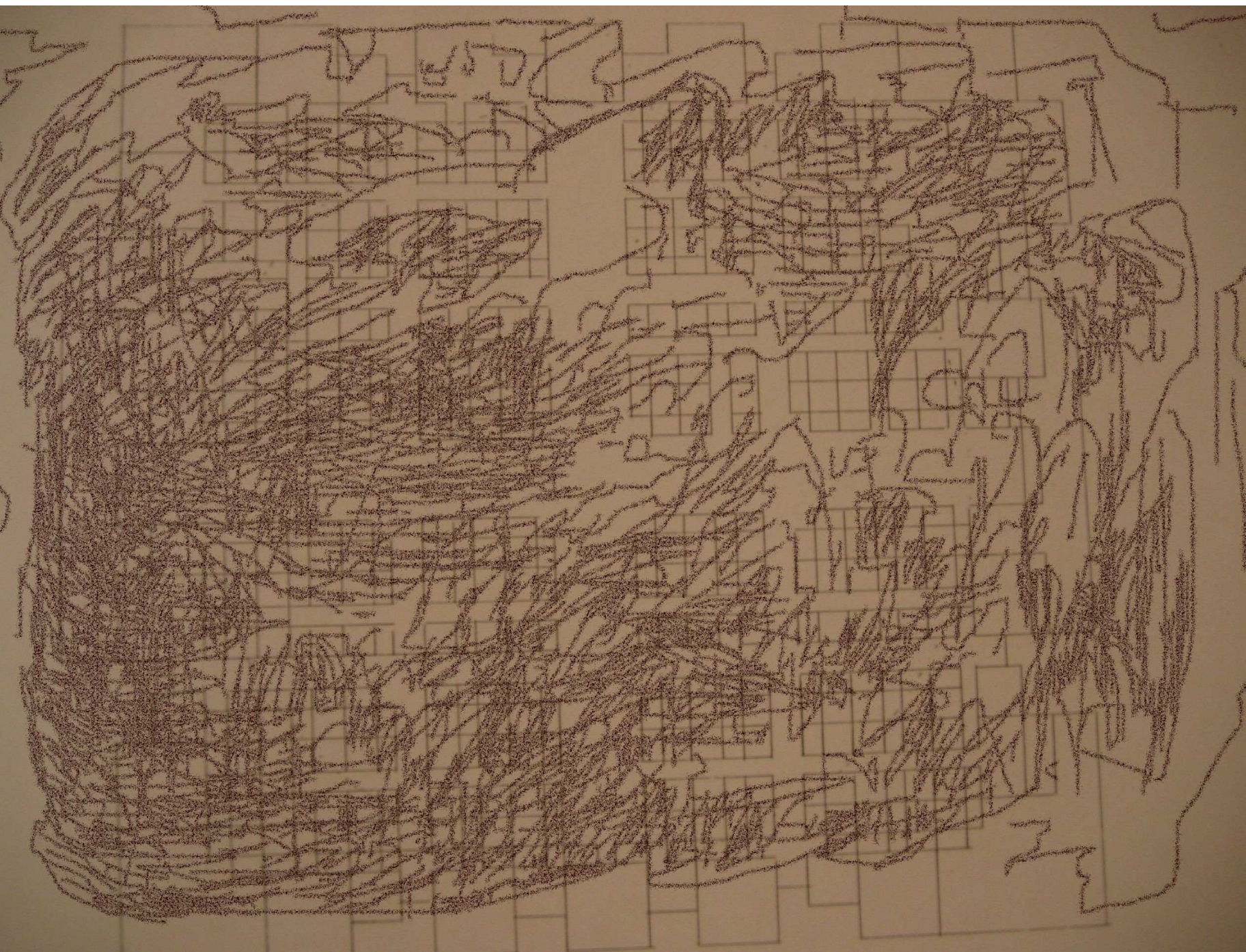
Somatic Semiotic Philosophic Bracket

Limbable and the sublime underwriting
and overwriting ethos and pathos

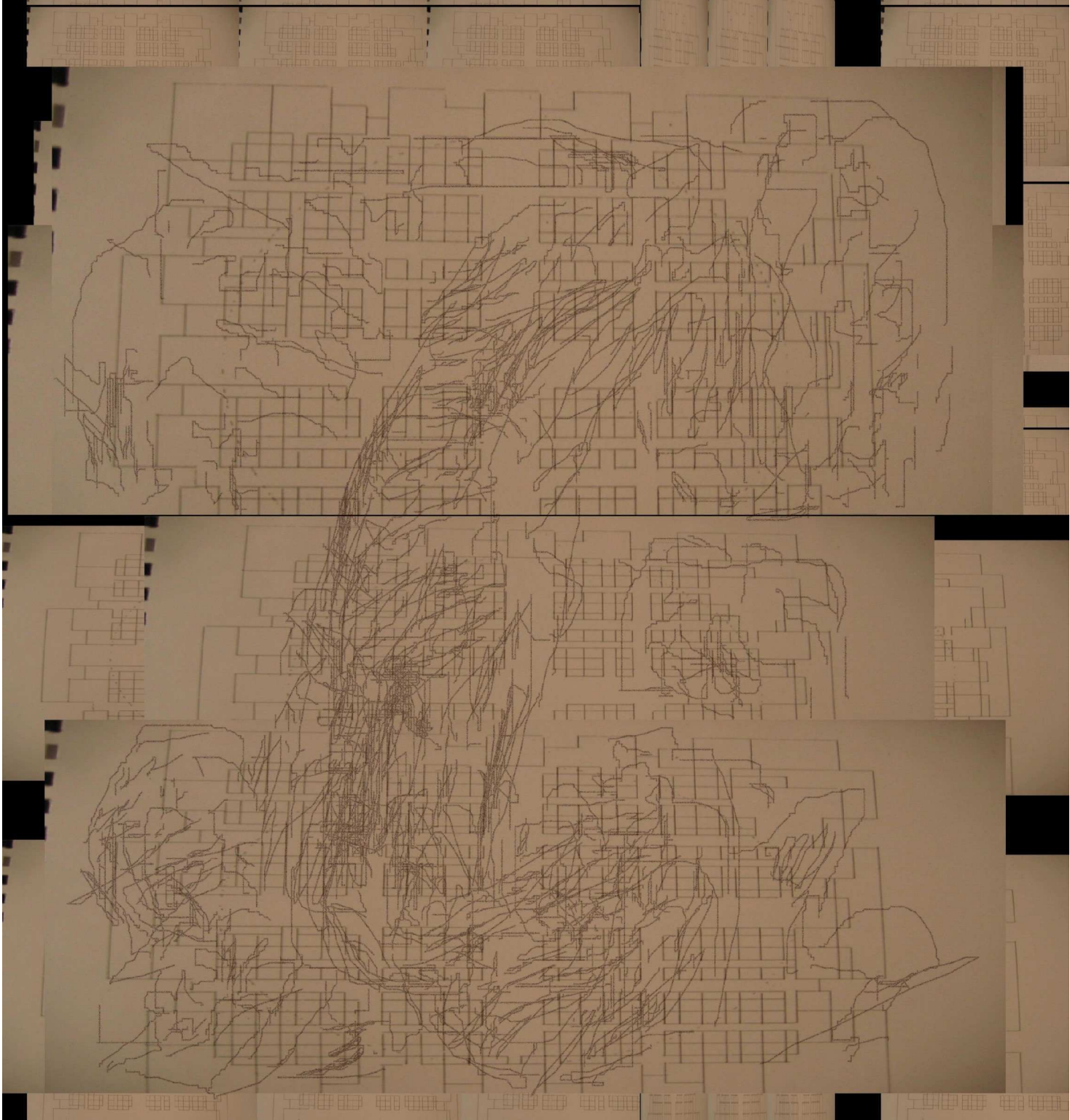
Paradox and Dilemma in Advance of the
Therapeutic Silence : Lacunae Recoil of
Time and Space

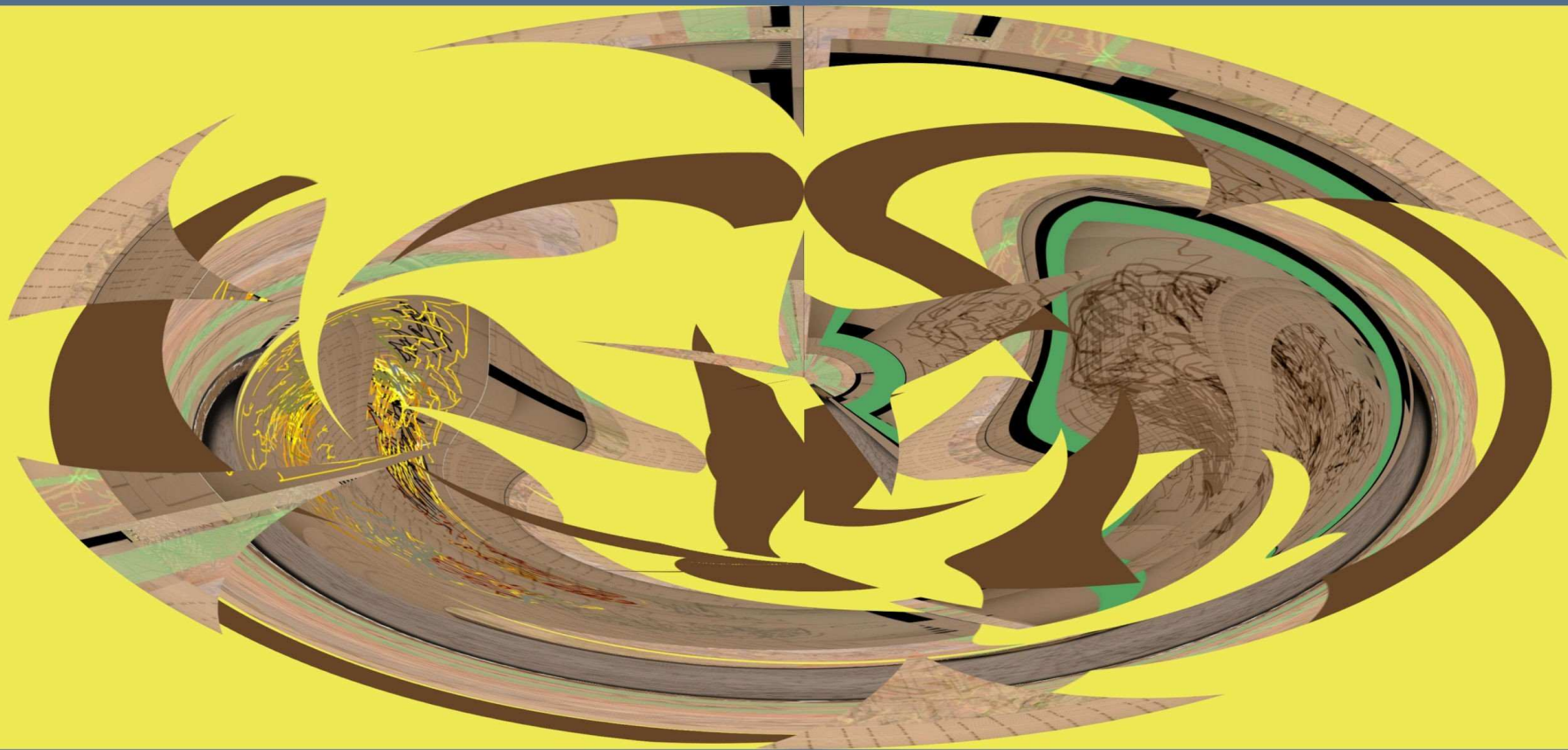
Transgression and Contingency

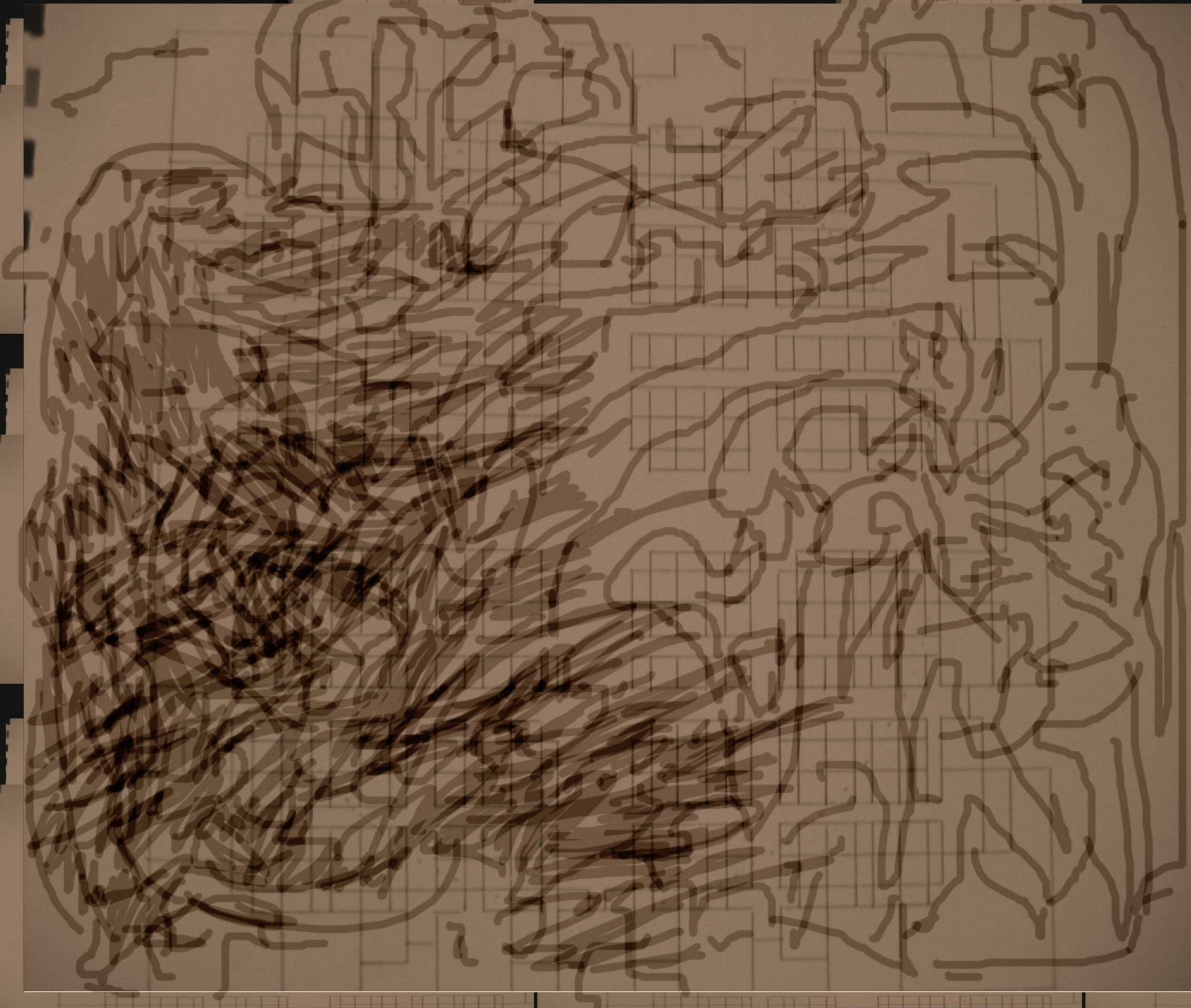
Simulacrae not Simultaneous

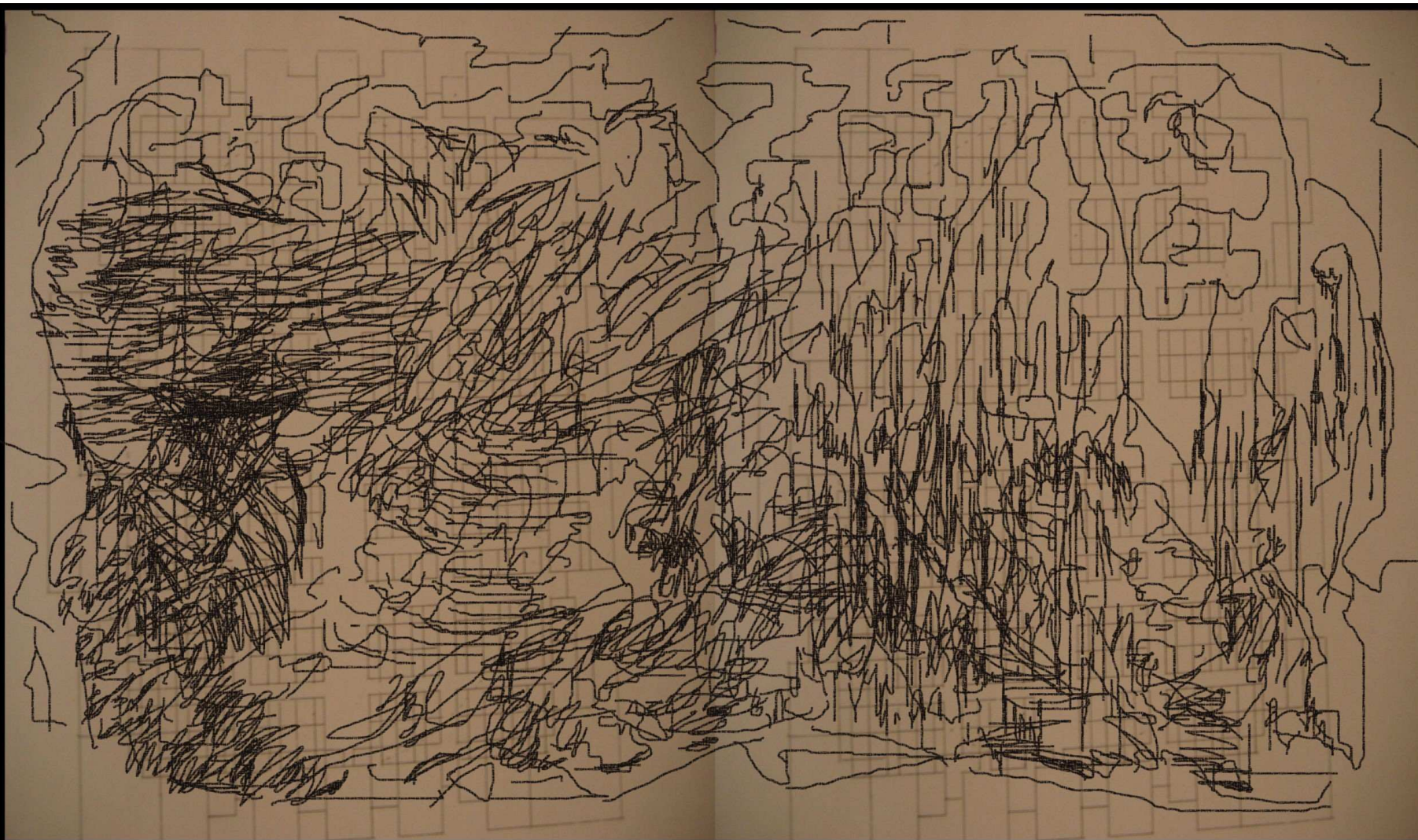




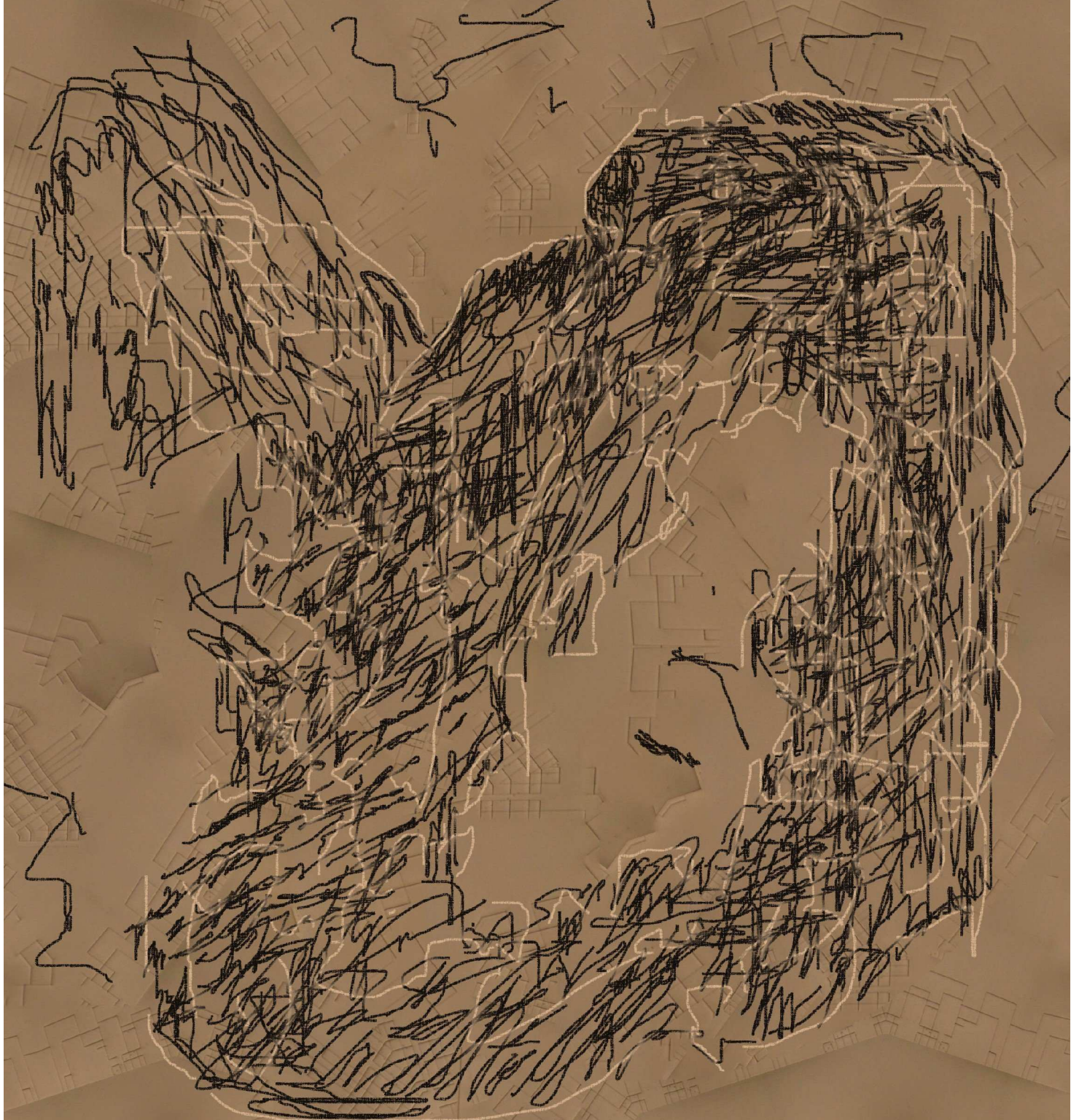
















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